CU

AMIGA

WORKBENCH STEP-BY-STEP GUIDE

THE MAGAZINE FOR A500, A500+, A600 & A1200 OWNERS

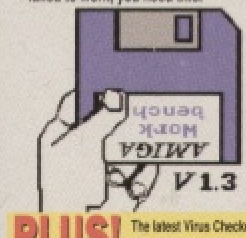
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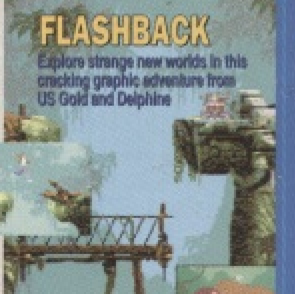
RELOKICK1.3

Relokick1.3 - A stunning utility that at last brings backwards compatability to most A500Plus, A6000 and A1200 owners. If you ever had a game that failed to work, you need this.



FLASHBACK

Explore strange new worlds in this cracking graphic adventure from US Gold and Delphine



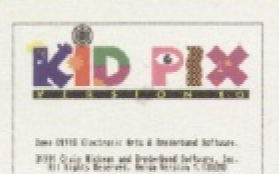
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DISK 53 A500, A500+, A600, A1200 COMPATIBLE CU AMIGA

SUPERFROG

Is it a bird, is it a plane? No, it's an exclusive level taken from Team 17's latest and greatest platform caper. (1Mb demo)



Create your own mini-masterpieces AND win an A1200 with this interactive demo of Broderbund's great new paint program. (1Mb demo)

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BEYOND DPAINT

FOUR NEW ART PACKAGES WITH REAL GRAPHICS POWER



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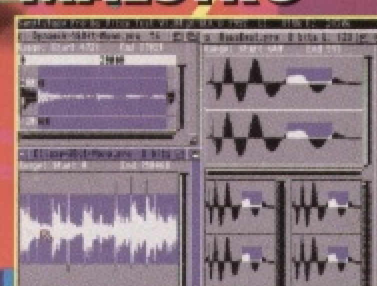


WIN! AN A1200 IN OUR BRILLIANT KID PIX COMPETITION

PAGESETTER 3



MAESTRO



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The enemies prepare to blast the civilised world to Kingdom come as they race to retrieve the secret explosive buried in the Lost City of Atlantis.

Only one man stands in their way. The man with the hat...

In Lucasfilm's biggest computer blockbuster yet, Indy battles tooth and nail to save the world in his race to reach the mystical Lost City.

Point 'n' click your way through bruising fist fights ... soar over deserts ... plunge under oceans ... and explore 200 + lavish locations.

Shoot the action from 4 different angles ... amaze your senses with the cinematic sound system ... and 'play and replay ' with 3 challenging paths to saving the world from Hitler's fury ...

U.S. Gold and Lucasfilm Games present two thrilling versions of this feature game to test your nerve and brainpower - INDY IV GRAPHIC ADVENTURE and INDY IV ACTION .

The ACTION game dishes out all the excitement you can handle in a breathless race against evil. The GRAPHIC ADVENTURE Game tests your grey matter with some of the toughest puzzles yet.

Individually, they're the hottest property this side of Atlantis.

Together, they're the ultimate Indy experience.



Screen shots are only intended to be illustrative of the gameplay and not the screen graphics which vary considerably between different formats in quality and appearance and are subject to the computers specification.

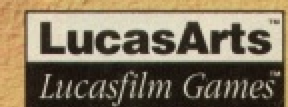
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INDY ADVENTURE AVAILABLE ON: Amiga, PC & Compatibles.



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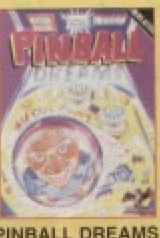
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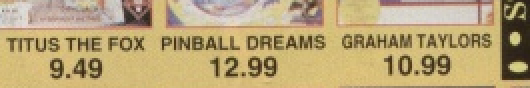




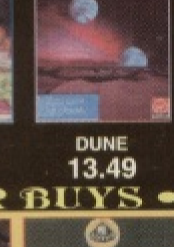
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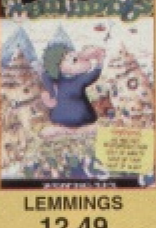
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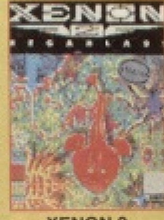
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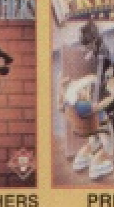
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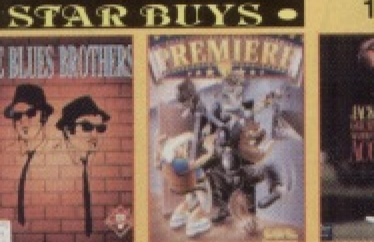
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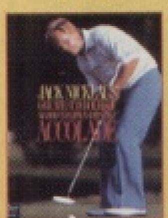
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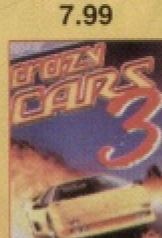
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MISCELLANEOUS



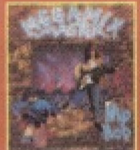
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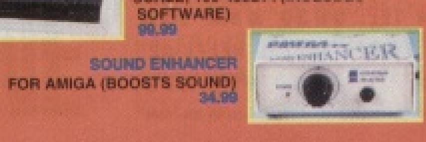
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CU AMIGA

CONTENTS



22 BEYOND DPAINT

Mention Amiga paint packages and people invariably assume you mean *Deluxe Paint*. But with the release of the A1200 and the AGA chipset, has Electronic Arts' golden age finally come to a close? Is it enough for a modern paint package just to be able to use the new screen modes, or is breaking the HAM colour barrier going to demand the sacrifice of some more sacred cows?
We look at the next generation of art packages – both those which are available now and those which may come to pass and try to get to the bottom of what makes a paint package more than just a tool and more like a new creative experience. Throw off those blinkers and gaze into the future on page 22.

147 AMIGA WORKSHOP

If you're interested in the more serious side of the Amiga, then this is the place for you. Each month our team of experts detail how to get the most out of your machine and the many and varied software packages that exist to help you do just that. This month we've introduced a new beginner's guide to the Workbench, penned by our own technical expert, Mat Broomfield. Also, there's the next instalments of the *DPaint* and C programming tutorials. If that isn't enough there's the usual plethora of colourful columns dedicated to Amiga enthusiasts everywhere.

OFF THE CUFF

EDITORIAL


Dan Slingsby – Editor

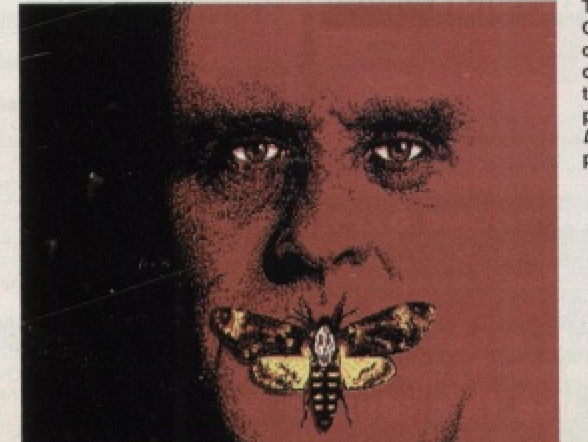
We've got some great news for A1200, A600 and A500 owners this month. You've probably already noticed the Relokick utility that adorns one of this month's TWO coverdisks, but what you probably haven't realised is just how useful it really is. In one fell swoop, you can banish those incompatibility blues by fooling your Amiga that it's an old 1.3 machine. Now, instead of a failure rate of between 50-60% on old software, you'll be blessed with a 90% success rate. How's it done? Turn to this month's coverdisk pages which begin on page 12.

On our second disk there's an incredibly smart demo of Broderbund's excellent new graphics package, *Kid Pix*. They've even kept in the SAVE option, so what you create you can also keep! It's all linked into a competition on page 102, where you can win a brand new A1200 or a bag full of educational software. So what are you waiting for? Get scribbling.

This month's lead feature takes a look at the next generation of paint packages, including a first glimpse of Digital Creation's *Brilliance* program which looks set to knock EA's *Deluxe Paint* off the top of the pile. Also on hand is a specially extended games section, our new look Amiga Workshop pages and an excellent memory upgrade offer (details on page 144).

What you definitely won't find is the fifth instalment of our Amiga Guide magazine. Response to this part of the mag has been overwhelming, so much so that we're taking a breather for a couple of months to evaluate all your suggestions and will be back with a new, improved formula beginning in our May issue. Watch out for it.
In the meantime, enjoy the rest of the mag. There's something in here for everyone, from the novice user to the expert professional. See you next month.

REGULARS


The ever popular Art Gallery returns to showcase another selection of reader's pixel pictures. If you want to pick up tips about using *DPaint* then this is the place to look.

EDITOR Dan Slingsby **DEPUTY EDITOR** Jonathan Sloan **TECHNICAL EDITOR** Nick Veitch **GROUP ART EDITOR** Gordon Barrick **TECHNICAL ADVISORS** Mat Broomfield & John Kennedy **STAFF WRITER** Steve Prizeman & Tony Horgan **DISK COMPILER** Kenny Grant **JUNIOR DESIGNER** Jo Winslow **GROUP AD MANAGER** Nigel Taylor **SCANNING** Sara Pruce **DEPUTY AD MANAGERS** Michelle Gardiner & Tina Zanelli **SALES EXECUTIVE** Becky White **CLASSIFIED/PRODUCTION MANAGER** Remzi Salih **PRODUCTION ASSISTANT** Esther Rodd **THIS MONTH'S BEST LAUGH:** Jon munching on a maggot ridden apple **MANAGING EDITOR** Steve James **PUBLISHER** Garry Williams **EDITORIAL & ADVERTISING** 071-972 6700
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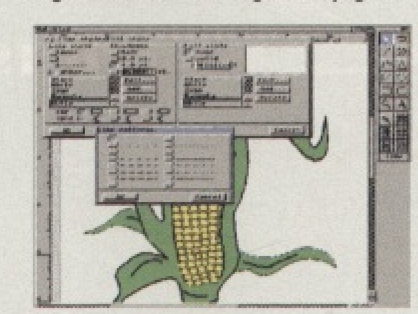
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GET SERIOUS

PRODUCTIVITY REVIEWS PRODUCTIVITY REVIEW

There's no delay this month as our team of expert reviewers tear apart the current list of Amiga productivity packages. Gold Disk's new DTP package, *Pagesetter³* comes under the hammer, followed closely by *Art Expression* from SoftLogik. Tony Horgan listens intently to another 16-bit sampler, Maestro, and we draw pretty pictures with an incredible children's art program, *Kid Pix*.

Can *Art Expression* really turn you into Van Gogh? Nick Veitch investigates on page 98.



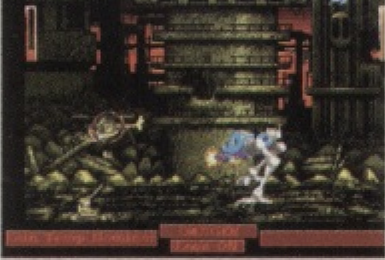
Pagesetter³ comes under scrutiny on page 94. Can it be both cheap and good?



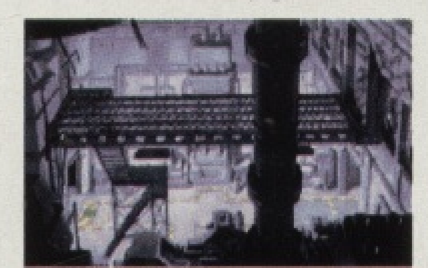
SCREEN SCENE

GAME REVIEWS GAME REVIEWS GAME REVIEWS

We've travelled far and wide to cover the best in Amiga games this month. Dan went to Hull to look at Revolution's new adventure, *Beneath A Steel Sky*, whilst Jon was in Cambridgeshire to speak to Dino Dini about *Goal!* We've also given you a lexicon of reviews from an exclusive look at *A-Train* to the superb new blaster, *Walker*. In between, there's *Battletoads,* the beat 'em up from Mindscape, *D-Day* from US Gold, and *Sleepwalker*, Ocean's Red Nose platformer.



Psygnosis and DMA Design team up to blast the stuffing out of the opposition in *Walker*. Review starts on page 48.



Dan Slingsby travelled *Beneath A Steel Sky* to preview of this adventure. Page 36.

COVERDISKS

March is a month for madness and we've caught the bug. If it's possible to cram more onto two disks we don't know how. Fabulous games, a backwards compatibility utility and a kids' art package are all on offer.

DISK 52

This month's top notch utility is an amazing program which will save all new owners hours of frustration. Simply running the utility fools your machine into thinking it's an old 1.3 Amiga, so you can run all that old software even on a new A600 or A1200. Over 80% of the software which would normally cause an A1200 to make nasty noises and spit your disks out will now run happily. Amazing!

In a break with tradition we've also put a game demo on the first disk. And what a demo it is. Imagine a game that looks like a classic cartoon and is immensely playable – imagine no more 'cos here it is. *Flashback* is the stunning follow-up to *Another World*.

Finally, for all those poor individuals who've caught something nasty, the cure has arrived in the form of the latest update of *Virus Checker*.



DISK 53

For you delectation this month our second disk contains a demo of Team 17's new platformer – *Superfrog*. Guide the frog-like superhero around the deadly castle, avoiding the nasties and collecting as many coins as you can. You'll be amazed that a frog can fly, well almost, but he can jump a long way. We're sure that this will be a smash and we think you will be too after paying this exclusive level.

In a special deal with Electronic Arts we've also crammed on a fun new art program for kids, called *Kid Pix*. It might be aimed at kids but it's great fun for adults, too. If you can't quite get to grips with *DPaint* you can still create a nifty bit of art with this one. And if you think your work is something special why not enter it into our special *Kid Pix* compo.Details on page 102.



NEWS

SONY LAUNCH OPTICAL DRIVES

The first Sony-badged rewritable optical drives have just been released. There are two main models available: the RMO-S350 and the RMO S550. The 350 can store up to 128 Mbs of rewritable data on a single 3.5 inch disk, with maximum burst transfer rates of 3Mbs per second asynchronous, and 4Mbs per second synchronous.

The 350's big brother, the RMO-S550, uses 5.5 inch rewritable double-sided magneto-optical disks, and boasts a storage capacity of 650Mbs. Both use SCSI interfaces so they can be adapted for use with the Amiga. For more information, contact Sony Thameside on 0784 4666660.



CADILLACS & DINOSAURS

Hey! Stop the presses! Big, BIG News! After Street Fighter, Street Fighter II, Street Fighter II Championship Edition and Street Fighter Turbo, coin-op giant Capcom has released a game – wait for it – where the words 'Street Fighter' don't appear in the title at all!!! Radical Stuff, eh?

The new coin-op's called Cadillacs & Dinosaurs and is based on the capers of a group of four future tough types in the 26th Century. The idea, which came originally from a comic book series of the same name, is that in the post Greenhouse Effect of the far future, humans and dinos live together in perfect harmony, until some poachers appear from somewhere or other and start laying into the lizards. Now, if you've ever met an angry T. Rex on a dark night, you'll know that this equates to cathartic levels of physical violence.

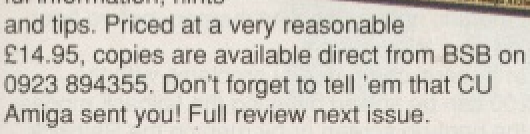
OK, you might say it's just a multi-player beat 'em up with neat graphics that's trying to cash in on the pre-Jurassic Park dino boom. But I say to you – Q-Sound. What's that? Well, it's some fancy audio technology that – if your bonce is in the correct position relative to the speakers – can produce pretty convincing 3-D sound. And when that includes a rampant reptile trying to chew your head off just below your right ear, it's really quite effective. Coming soon to a coin-op near you!



STUDIO PRINTING

Studio is a new dedicated printing package from Wolf Faust. Supporting laserjet, deskjet and 24/48 pin printers, it allows you to print files direct from disk, so even enormous documents can be printed from a 512K Amiga. It expands the usual 4096 available print colours to 16.7 million, and the 16 grey scales to 256. Its multiple dithering methods include Floyd-Steinberg, Jarvis, Stucki, Blue Noise and Halftone. There are also features to help minimise horizontal banding, and an ink compensation feature to correct ink impurities. Studio is fully compatible with Workbench 2, 2.1 and 3, but needs at least a version 2 Kickstart. Studio is available for £49.99 from JAM, who can be reached on 0895 27449.

A1200 INSIDER GUIDE



Bruce Smith Books, niche market publishers of a huge range of Amiga specific books, have just released a special guide to the A1200. It's 256 pages act as an ideal introduction to the new Amiga's Workbench 3.0 and AmigaDOS and is a treasure trove of useful information, hints and tips. Priced at a very reasonable £14.95, copies are available direct from BSB on 0923 894355. Don't forget to tell 'em that CU Amiga sent you! Full review next issue.

FLIGHT SIM TOOL KIT

With both *MiG-29* and *Harrier Assault* already under their belts, flight sim specialists SIMIS are busy developing what they claim is the world's first Flight Sim Construction Kit. You'll be able to choose from a variety of top-flight combat aircraft or construct your own fighter from various prototype engines and body parts. You'll also be able to define the terrain, mission area, position enemy gun emplacements and radar installations, and equip your plane with state-of-the-art armaments. Flight Sim Tool Kit is scheduled for a Christmas release, but we'll bring you more news soon. For further info, ring Domark on 081 780 2222.



SEE THE DIFFERENCE WITH RETINA

German company MacroSystem are about to launch a new graphics card. MacroSystem are the brains behind the V-Lab digitiser which has been widely acclaimed as the best quality digitiser for capturing TV images. They were also behind the Maestro 16-bit sampling card, which although it had poor software support, was a finely engineered piece of hardware.

The Retina is designed to be a graphics replacement system, rather than just an extra display for 24-bit images. The idea is that, similar to the also soon to be released EGS card from GVP, normal applications will be able to use enhanced display modes. A Workbench emulation program and a specific library for the card will enable applications to take advantage of the enhanced features, without necessarily being written specifically to support the card. The card will come in different memory configurations, offering up to 4Mb of extra RAM. This top-end version is likely to cost in the region of £400.

Retina will be reviewed in the next issue of CU Amiga, but in the meantime more information can be obtained from Amiga Centre Scotland on 089 687583.

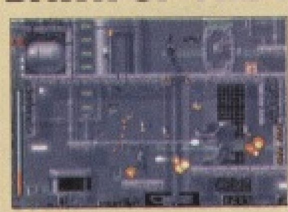
DELUXE MUSIC CONSTRUCTION SET 2.0

It's taken long enough, but *Deluxe Music Construction Set* has finally made it to version 2.0. Featuring both MIDI and Amiga sample recording and playback, *DMCS* now has a feast of improvements on offer: AGA compatibility, multiple document support, 32 simultaneous MIDI notes and 32 staves, MIDI file import/export, and a standalone player module. For more info contact Electronic Arts on 0753 549442.

DIGITAL ILLUSIONS

One of the hottest new talents to emerge over the last 12 months must be ex-demo team, Digital Illusions. Founded in May, 1992, by Fredrik Liliegren and Andreas Axelsson, the development house has already scored two major hits in the form of *Pinball Dreams* and *Pinball Fantasies*, two of the best pinball sims on the Amiga. Currently, the team are working on no less than six new Amiga games. We'll have full previews in later issues, but for now here's a quick rundown on what to expect.

DAWN OF THE ROBOTS

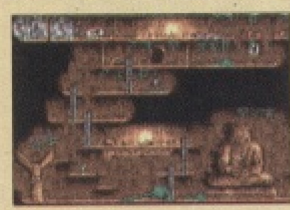


Here's me complaining about the lack of good shoot 'em ups on the Amiga in this month's *Walker* review, when along pops a demo of this ultra-slick blaster from the Digital Illusion team. Featuring three huge levels of multi-directional shoot 'em up action coupled with two top-down drive and blast stages, this is one game which could even rival Team 17's *Project X*. Pencilled in for a September launch, we'll have more news soon.

TROLLS

Hmmmm, seem to have heard that name before, but it's only a working title so it'll doubtless change now that Flair Software's game has been released. There's not a lot to see of this one at present, it's not even left the drawing board as yet. It'll be in a similar vein to *Fire & Ice* and *Flimbo's Quest* though.

BEN E. FACTOR

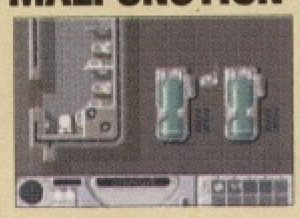


Yes, it's a crap name, but the screens we've seen of this one also point to it being a bit special. It's a platform-cum-puzzle game with more than 100 levels to race through. Described as a cross between *Lemmings* and *Lode-Runner*, we're promised a staggering amount of animations and special effects coupled with a blistering techno track to accompany the on-screen action. Also due in September.

RAGNAROK

It looks as if Fredrik and Andreas have Team 17 well and truly in their sights as they're also working on a beat 'em up. Whether it'll quite be up to the standards of *Body Blows* we'll have to wait and see, but the game will be based on Nordic mythology which seems fair enough when you consider that Digital Illusion's members are all based in Sweden. This is another working title as, obviously, Mirage have just released their chess clone under the same name.

MALFUNCTION



This one's an arcade/adventure controlled in real-time. Featuring lots of puzzles, we're told to expect a game to rival the likes of *Alien Breed* and *Paradroid*. Sounds good to us! Expect to see this one in time for Christmas.

PINBALL ILLUSIONS

Yes, it had to happen, didn't it?! After the success of the first two games, here's the inevitable sequel's sequel. We're told this one will offer loads of new features, but whether or not it'll include a construction kit is still undecided. Let's hope so.

And that's it. Where on earth are they going to find the time to develop all that lot, but if they're half as good as their two previous games we've got a lot to look forward to.

MIDI SURVIVAL GUIDE

Here's a breath of fresh air for anyone confused about MIDI. Written by MIDI expert Vic Lennard (Technical Editor of both Music Technology and Home & Studio Recording magazines), it takes a no-tech look at the world of electronic music, without a hint of maths or complex MIDI theory discussion. Featuring tips on buying second hand equipment, using switch, thru and merger boxes, transferring songs between sequencers, and getting the best out of the General MIDI standard, it's aimed at both the beginner and the seasoned professional. For more information, contact PC Publishing on 0732 770893.

US GOLD COME OUT FIGHTING

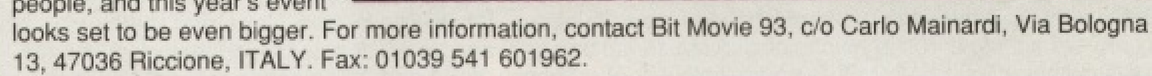
US Gold dominated the Amiga games market over the Christmas period. Helped by such blockbuster releases as *Indy 4*, *Street Fighter 2* and *Legends of Valour*, the software house scooped a massive 20 per cent of total sales by value, leaving their nearest competitor, Ocean, trailing in their wake with a tiny 8.7 per cent of sales.

In home computer formats, Amiga games accounted for 60% of all sales. When cartridge games are added into the figures, the Amiga still held its own with a more than respectable 16.4 percent of sales, beaten only by Sega. The ST meanwhile trailed in with a paltry 2 per cent, only just beating the C64!

BIT MOVIE 93



Computer animation freaks should get themselves over to Italy for the Computer Art Festival Bit Movie 93. It's taking place in Riccione, Italy, from the 8th-12th of April 93. Computer-generated animations and stills will be on show from around the world, and two competitions will be run: one for RAM-based animations, the other for sequences recorded on video, the results to be decided by votes from the visitors. Last year, the convention attracted over 5000 people, and this year's event looks set to be even bigger. For more information, contact Bit Movie 93, c/o Carlo Mainardi, Via Bologna 13, 47036 Riccione, ITALY. Fax: 01039 541 601962.



NEW EPSON LASER

A new laser printer has just arrived from Epson. The EPL-5200 is a small footprint 6ppm 300 dpi unit, and comes with a built-in 150 sheet multimedia feeder, capable of handling envelopes, labels and a variety of paper sizes. It's equipped with a single Mintola imaging cartridge, and can accept data from up to three sources at the same time. Default language emulation is PCL5, but Postscript and HPGL language cards are available. The EPL-5200 retails at £929. For further info, contact Epson on 0442 61144.



ZOOL – THE COIN-OP

With *Zool 2* only months away from release (look for an In Development soon), news reaches our shell-like ears that Gremlin's Ninja from the Nth Dimension is also set to star in his own coin-op game. Bell Fruit, the fruit machine and pub quiz giant, have snapped up the rights to the arcade license and are busy putting the finishing touches to the game. Watch out for it this summer.

A1200 CONFUSION

A lot of 1200 owners seemed to have had a spot of trouble with last month's coverdisk. Problems mainly seem to occur due to some type of memory corruption occuring, and the inevitable problem of not following the instructions. It is important to turn the machine off for 15-20 seconds to make sure that there is nothing at all in memory before booting off your Workbench.

In general compatibility problems with the A1200 can be solved by using the fallback modes on the boot-up screen or by running the Relokick utility on this month's disk.

MARCAM UPDATE 8802 GENLOCK

Marcam have upgraded their 8802 genlock to include a new effects box, the FMC unit. The 8802 with FMC effects box features two extra modes: Keyhole 1 and keyhole 2. These allow you to select a transparent colour, and also have that colour on screen. A rotary knob allows you to fade from Amiga graphics to video, fade to black or fade up from black. Contact Meridian Software Distribution on: 081 543 3500.

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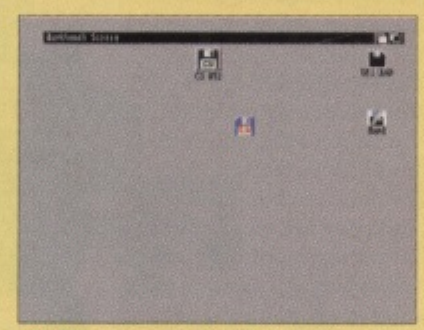


COVERDISK 52

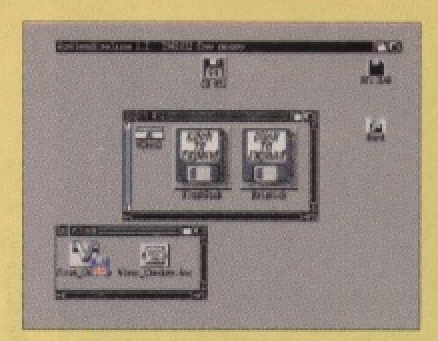
On this month's first disk, we've managed to pack over two disk loads of stuff for you. Thanks to an exclusive tie-in with Ghostrider, we've got the complete solution to incompatibility blues, as well as a fabulous playable level of Delphine's Flashback, and the very latest Virus Checker update!

YOUR QUICKSTART GUIDE TO LOADING DISK 52

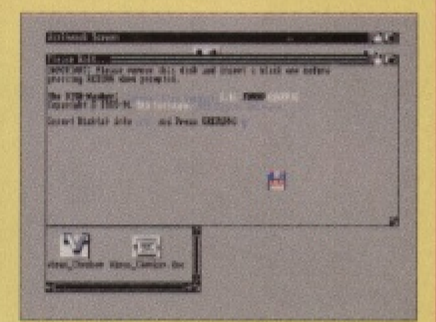
To use your coverdisk, first switch off your computer! This will clear any nasty viruses or other corruption that you may have had in memory. Leave the machine off for at least 10 seconds (counting slowly) before turning on. Wait for the Workbench prompt to appear, and then insert the disk into the internal drive. The drive light will come on and, after a few seconds, a familiar looking icon will appear.



1 Double-click on the CU52 icon using the left mouse button. A window will open with three pictures or icons displayed.



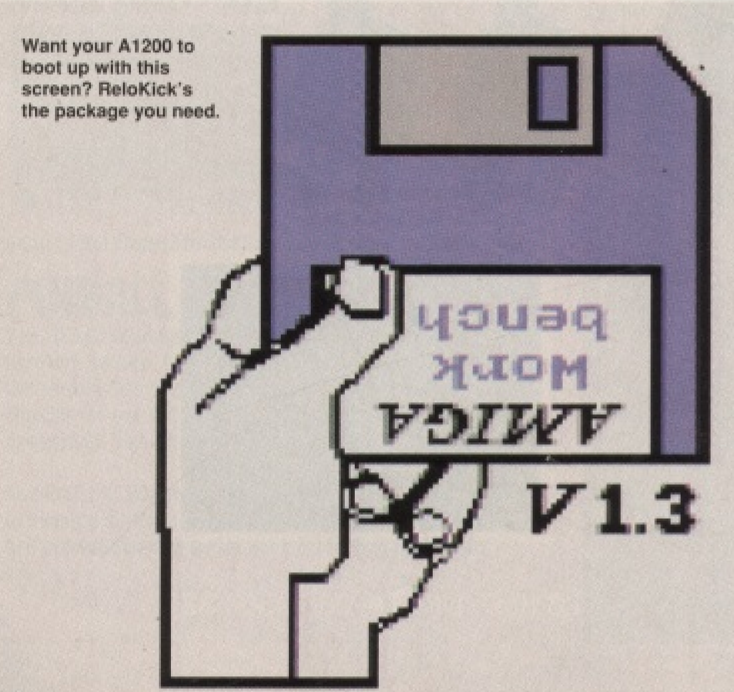
2 The first icon is a Drawer. Double click on this and another window will open, with two more icons inside. One of these is the Virus Checker. To use it just double click on its icon. The second will display the history and instructions for Virus Checker.



3 The other two icons are the CU self extracting archives. To use these first have two blank disks ready. Double click on the icon and follow the instructions. The disk you inserted (which does not need to be formatted first) will become a new, bootable disk with the relevant programs installed on it. Please refer to the instructions below to find out how to use the individual programs.

RELOKICK

End backwards compatibility problems with this fantastic utility. Just because you upgraded to a better machine doesn't mean you have to sell your old software.



Want your A1200 to boot up with this screen? ReloKick's the package you need.

If you're one of the very lucky people who own an A1200, or even an A600, A4000, A500+, or any other Workbench 2.x machine, then you are bound to come across some compatibility problems. It's not amusing to find that a large proportion of software won't work on your ultimate dream machine, especially if you have just spent a vast proportion of your savings purchasing the bloody thing!

With Commodore themselves quoting 50-60% and magazines claiming anywhere between 40% and 85% compatibility, it can only affect your purchasing judgment the wrong way. As always, CU Amiga comes to the rescue with a novel little utility that'll put paid to the arguments before they've had a chance to get off the ground – ReloKick.

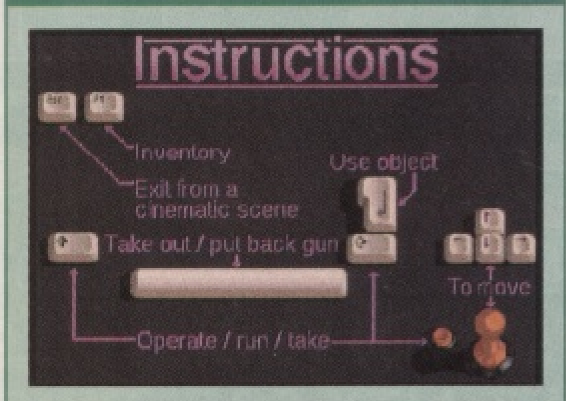
ReloKick is an alternative Kickstart disk that fools the Workbench on the host machine into thinking it's an old Workbench 1.3 machine, increasing compatibility considerably. All you need to do is first unpack the program (see boxout titled 'Your Quickstart Guide to Loading Disk 52'), switch off your machine, stick the disk in the internal drive and switch on. After a few seconds of loading you'll be greeted with the old static hand start-up screen rather than the Amiga Workbench prompt you are used to, and you're away! It really is as simple as that.

The new Workbench will be resident in your machine's memory until the machine is actually switched off, so you can soft reset and still be in 1.3 mode. The utility does take up a bit of memory, so beware that some WB1.3, 1Mb only software may still cause problems. In the office we have discovered this utility to be a major weapon in the fight against unreliable software. We tested it on an A1200 and found that many previously incompatible packages were given a new lease of life.

FLASHBACK

The hottest adventure of 1993 is about to hit your screens. Save the world with this gigantic demo from US Gold.

TAKING CONTROL

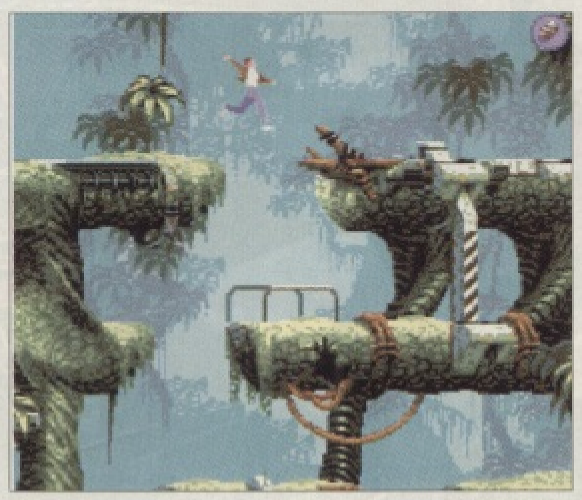


WITHOUT FIRE BUTTON:
Up: Jump up, climb onto ledge above.
Down: Crouch
Left: Walk left
Right: Walk Right
Firebutton: Pick up, use object

WITH FIRE BUTTON:
Up: Jump forward
Down: Climb down to next ledge
Left: Run left
Right: Run right

WITH GUN DRAWN:
Up: Stand Up
Down: Crouch
Left: Walk left
Right: Walk Right
Fire: Fire gun
Down/Left: Roll left
Down/Right: Roll right

Spacebar: Draw gun/pocket gun
F1: Call up inventory
Esc: Leave animation



There are a number of different leaps you can try. Conrad can leap from a standing start for small spaces, jump straight up to climb, or take a running jump for those extra large gaps!

Delphine's follow-up to the remarkable *Another World* is nearing completion, and we think it looks stunning. Not liking to keep these things to ourselves, we tied up the all important deal with Delphine's UK distributor's US Gold and have brought you, with no expense spared, a fully playable demo of what should be another milestone in platform games.

VAGUELY FAMILIAR

The story takes its plot from virtually every popular science fiction film you can name. Conrad Hart, a brilliant young scientist in the year 2142 has created a machine capable on analysing molecular structures. From this he discovers that quite a few aliens have infiltrated our noble planet. As soon as the aliens find out about this, they kidnap him. Next thing he knows he's lying on a small land bank on an alien planet with no knowledge of who he is or how he got there. This is where you come in.

When the demo loads, you are shown a small introductory sequence which shows Conrad waking and knocking a small cube off the ledge he's lying on. From there in, the game is yours. Guide Conrad around the level, knocking out or shooting the bad guys and solving the various puzzles the game throws at you. If you look carefully, you can find a Holocube, a cartridge for the ion bridge and various stones littered around the level. See if you can activate the bridge to complete the demo.

In this demo, the game is controlled with joystick and keyboard, but the finished game will also allow a SEGA joypad to be used, to remove the keyboard access.

HAS IT REALLY BEEN THAT LONG?



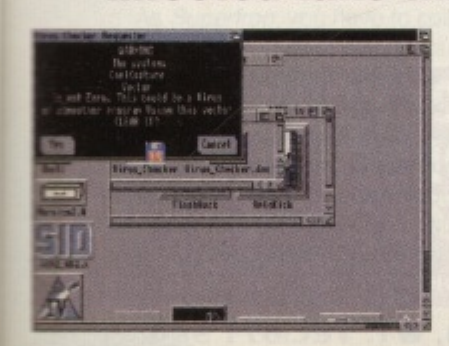


A year or so ago, we carried a feature all about a revolutionary new Amiga graphic technique by the name of Rotoscoping. Since then, things have been a little quiet on the Rotoscoping front, until now. When playing *Flashback*, you'll probably be quite staggered by the stunning animation of the main character. To create this uniquely realistic animation, Delphine filmed an actor carrying out the moves and then used Rotoscoping (grabbing images from real life, and then touching them up using an art package) to make the incredible 24 frames a second animation. Knocks *Prince Of Persia* into a cocked hat, don't you think?



VIRUS CHECKER

Headache, shivers? Chances are you've got flu. But, if your disks are infected take this utility.



The virus checker is the most up to date available, although Nick's unusual hard drive configuration still manages to fox it!

There is nothing quite so nasty as getting a virus on your beloved disks, as Tony knows all too well. Especially for him we have included the latest version of Virus Checker, the most popular of utilities in the neverending war against infection.

To use this amazing utility it is best to copy it onto your Workbench disk and either install it in your WBStartup drawer (all you WB2.x users) or add it to your startup sequence. If you run it from the coverdisk you may get a message appearing on the screen. This is because under WB2.x the utility can be run as a commodity, and the program is expecting to find the related library. The program will still run perfectly, the message is just for your information, and will not appear if you run it through your normal startup disk.

IF YOUR DISK WON'T LOAD

In the event that your disk doesn't work, don't fret. First remove all cartridges and other peripherals and try the disks again. make sure you've followed all our instructions carefully. If, after this, you find that the disk still hasn't worked, then pop it in an envelope and send it to: CU DISK RETURNS, PC WISE, DOWLAIS TOP BUSINESS PARK, MERTHYR TYDFIL, MID-GLAMORGAN, CF48 2YY. Please enclose 28 pence per disk to cover paostage and packing (or 55 pence if you're overseas). They will test your disk, and send you a working one as soon as possible.

If your problem is a little more urgent, you can contact the PC Wise helpline for advice on 0685 350505. The line is open between 1030 hours and 1230 hours every weekday (not weekends). Please call this number before calling the CU offices. Please note that neither we nor PC Wise accept responsibility for any disks damaged due to negligence on the part of the user.

NEW

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NEW **SUPER POWERFUL TRAINER MODE-**
now with DEEP trainer. Even better than before - allows you to generate more or even infinite lives, fuel, ammo. Perfect as a Trainer Mode to get you past that "impossible" level. Easy to use.

IMPROVED SPRITE EDITOR
The full Sprite Editor allows you to view/modify the whole sprite set including any "attached" sprites. PLUS A RANGE OF IMPROVED FEATURES.

VIRUS DETECTION
Comprehensive virus detection and removal features to protect your software investment. Works with all presently known viruses.

NEW **BURST NIBBLER**
Now this super disk copier program is built into Action Replay Mk III. Just imagine a superfast, efficient disk copier program at the press of a key - no more waiting.

SAVE PICTURES AND MUSIC TO DISK
Pictures and sound samples can be saved to disk. Files are saved directly in IFF format suitable for use with all the major graphic and music packages. Samples are displayed as screen waveform.

NEW **PAL or NTSC MODES SELECTABLE-**
Useful for removing ugly borders when using NTSC software. (Works only with newer Agnus chips).

NEW **SLOW MOTION MODE**
Now you can slow down the action to your own pace. Easily adjustable from full speed to 20% speed. Ideal to help you through the tricky parts!

MANY MORE INSTANT CLI COMMANDS-
like Rename, Relabel, Copy, etc.

NEW **RESTART THE PROGRAM**
Simply press a key and the program will continue where you left off.

FULL STATUS REPORTING
At the press of a key now you can view the Machine Status, including Fast Ram, Chip Ram, RamDisk, Drive Status, etc.

POWERFUL PICTURE EDITOR
Now you can manipulate and search for screens throughout memory. Over 50 commands to edit the picture plus unique on screen status "overlay" shows all the information you could ever need to work on screens. No other product comes close to offering such dynamic screen handling of frozen programs!!

NEW **JOYSTICK HANDLER-**
allows the user to select Joystick instead of Keypresses - very useful for many keyboard programs.

MUSIC SOUND TRACKER
With Sound Tracker you can find the complete music in programs, demos, etc. and save them to disk. Saves in format suitable for most track player programs. Works with loads of programs!!

AUTOFIRE MANAGER
From the Action Replay III preference screen you can now set up autofire from 0 to 100%. Just imagine continuous fire power! Joystick 1 and 2 are set separately for that extra advantage!

NEW **IMPROVED RAM EXPANSION SUPPORT**
Now many more external Ram Expansions will work with all Action Replay III commands.

DISKCODER
With the new "Diskcoder" option you can now 'tag' your disks with a unique code that will prevent the disk from being loaded by anyone else. "Tagged" disks will only reload when you enter the code. Very useful for security.

NEW **SET MAP-**
allows you to Load/Save/Edit a Keymap.

PREFERENCES
Action Replay III now has screen colour preferences with menu setup. Customise your screens to suit your taste. Very simple to use.

DISK MONITOR
Invaluable disk monitor - displays disk information in easy to understand format. Full modify/save options.

IMPROVED PRINTER SUPPORT-
including compressed/small character command.

NEW **DOS COMMANDS**
Now you have a selection of DOS commands available at all times - DIR, FORMAT, COPY, DEVICE, etc.

NEW **FILE REQUESTER-**
if you enter a command without a filename, then a file requestor is displayed.

DISK COPY
Disk Copy at the press of a button - faster than Dos Copy. No need to load workbench - available at all times.

PLUS IMPROVED DEBUGGER COMMANDS-
including Mem Watch Points and Trace.

NEW **BOOT SELECTOR**
Either DFO or DF1 can be selected as the boot drive when working with Amiga Dos disks. Very useful to be able to boot from your external drive.

PLUS A MACHINE CODE FREEZER MONITOR WITH EVEN MORE POWER!!

EVEN MORE FEATURES INCLUDING 80 COLUMN DISPLAY AND 2 WAY SCROLLING:-

- Full M68000 Assembler/Disassembler
- Full screen editor
- Load/Save block
- Write String to memory
- Jump to specific address
- Show Ram as text
- Show frozen picture
- Play resident sample
- Show and edit all CPU registers and flag
- Calculator
- Help command
- Full search feature
- Unique Custom Chip Editor allows you to see and modify all chip registers - even write only registers
- Notepad
- Disk handling - show actual track, Disk Sync. pattern etc.
- Dynamic Breakpoint handling
- Show memory as HEX, ASCII, Assembler, Decimal
- Copper Assemble/Disassemble - now with suffix names

REMEMBER AT ALL TIMES YOU ARE INTERROGATING THE PROGRAM IN IT'S "FROZEN" STATE WITH ALL MEMORY AND REGISTERS INTACT - INVALUABLE FOR THE DE-BUGGER OR JUST THE INQUISITIVE!

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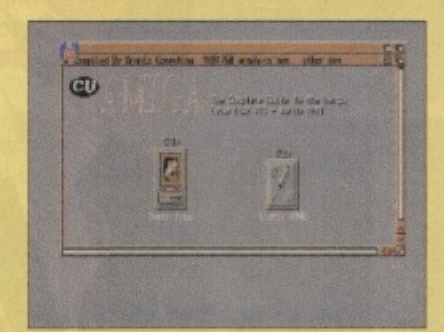


COVERDISK 53

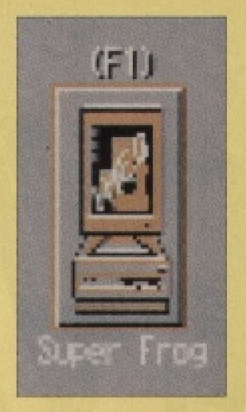
On the second of our two crammed coverdisks, not only do you get a complete playable level of Team 17's brilliant platform game *Superfrog*, but we also give you a usable demo of Broderbund's *Kid Pix*, with which you could win yourself an A1200 or a cool collection of *Carmen Sandiego* titles!

YOUR QUICKSTART GUIDE TO LOADING DISK 53

To use your coverdisk, first switch off your computer! This will clear any nasty viruses or other corruption that you may have had in memory. Leave the machine off for at least 10 seconds (counting slowly) before turning on. Wait for the Workbench prompt to appear, and then insert the disk into the internal drive. The drive light will come on and, after a few seconds, a familiar looking icon will appear.



1 Double-click on the CU52 icon using the left mouse button. A window will open with two pictures or *icons* displayed.



2 Click on this icon or press F1 to load *Superfrog*.



3 Click on this icon or press F2 to load *Kid Pix*. Remember, if you want to save your pictures have a blank disk ready before you start. Please refer to the instructions below to find out how to use the individual programs.

SUPERFROG

Up, up and away... Don your green tights, red cape, and webbed feet(!!?) in Team 17s new platformer.

If you read last month's preview of Team 17's latest title, you'll have been foaming at the mouth all the way back from the newsagents. It's true, what you have in your hand is a complete level from the soon-to-be-smash platform game starring the lovable amphibian. This level is taken from the Castle segment in the game, a couple of levels from the start, so don't expect it to be easy, but do expect it to be fun!

As *Superfrog*, you have to collect the toll fee to get through each level before you can save the princess/free the world/whatever Team 17 finally decide on as a plot. At the start of the level you find yourself with no cash, and no special abilities to speak of – not so much *Superfrog*, just plain Frog. At the bottom right of the screen you'll see a small coin with a number on it. This is the number of coins you have to collect before the exit will open. The coins can be found all over the level, some are just lying there waiting for you to pick them up, while others are in all sorts of tricky places, or guarded by some heavy looking nasties.

The Castle is much like any other castle you could name. It has large bricks, swinging balls on chains, fire pits, spikes that come out of the floors and ceilings and is inhabited almost primarily by spooks and fiends. Not the nicest place to spend any time, but who said being a Superhero was fun?

Doors bar your way from time to time (three times in our demo), and to get through them, you need to find the relevant switches. Each door is numbered, as is each lever. All you have to do to open a door is walk into the switch, which will activate automatically.

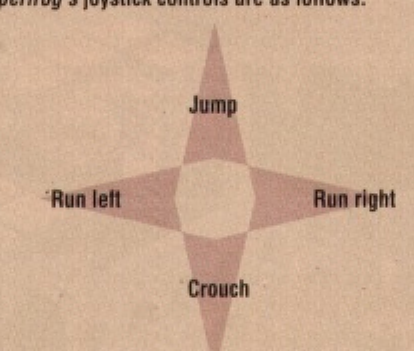


Here's the location of one of the secret rooms. To open the door, simply push against the wall.

One final thing to look out for here are the hidden rooms. By pushing against certain parts of walls, passages will open, invariably leading into treasure rooms which could have anything in them, from extra lives to 20 or so coins! So keep those eyes peeled!

TAKING CONTROL

Superfrog's joystick controls are as follows:



To jump a little higher than usual, crouch first by pulling down, and then push up to spring. To jump even higher, locate the springs that lie around the level. Jumping on these catapults you by about two and a half screens. I can't see why anyone would want to jump any further.



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Dracula, The Frankenstein Monster, The Mummy, The Wolf Man, The Bride of Frankenstein and The Creature from the Black Lagoon. Classic monsters from a movie age gone by. But more than that... creatures from our oldest dreams and our darkest nightmares. They have met and battled before, but now they are back. Back to form an unholy alliance to make our worst fears turn into a terrifying reality.

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KID PIX

Create a masterpiece with Broderbund's new art package, then use it to win yourself an A1200.

• RECTANGLE
The rectangle tool lets you draw a box on screen by selecting opposite corners in the same way you would draw a line (Click and hold on first corner, then drag to the opposite corner). There are three styles of rectangle available. The first is a hollow box – just the lines that define the shape without altering the picture. The second is a filled box, which draws a solid block in the currently selected colour. The last draws an outline of the box in the current colour, and fills it with white, deleting anything underneath. To draw a perfect square, hold down the shift key while drawing.

• OVAL
Oval works in exactly the same way as the box tool. To draw a perfect circle, hold down the shift key while drawing.

• WACKY BRUSH
There are three different sorts of wacky brush for you to play with. The first simulates a leaking pen drawing on blotting paper. Draw quickly, and you'll be alright, but draw slowly and large spots of ink will spill on your drawing. The second pen draws a zig-zag line, no matter how hard you try to draw a straight one. The third draws a series of small dots instead of a continuous line. For some interesting effects, hold down the shift key while drawing.

• ELECTRIC MIXER
The mixer allows you to add effects to your pictures to transform them from Bloggs to Jackson Pollock. The first of the three options available inverts all the colours, turning a day scene into a night one. Click on the screen again to revert it back to normal. The second drops large splashes of paint onto the page at random positions. The longer you hold the button down, the more splashes you get. The third adds a checkerboard effect to the screen. Click again to revert back to the original drawing.

• PAINT POT
The paint pot is used to fill areas with colour or a selected pattern. To use, select the pattern and colour, and then click the pointer where you want the fill to go. Note: Make sure the area you're filling is enclosed, because the fill won't stop until it reaches an obstruction, which could result in you filling the entire screen by accident.

• ERASERS
These are used, not surprisingly, to wipe the screen. There are four sizes and shapes available to you, to wipe even those tricky corners. Or, if you would rather nuke the picture and start again, select the dynamite option and click on the screen to blow the whole picture away. This is the most fun of the eraser options, even if the exploding image does give you a headache if you look at it for long enough.

• LINE
The line tool automatically draws a straight line between two points on the page. Click and hold the mouse button at the point where you want the line to start, and then drag the pointer to the point where you want the line to end, releasing the button to place the line. Different widths and shades are selected in the same way as the Wacky Pencil.

• WACKY PENCIL
Clicking on this option puts you in freehand draw mode. Drawing colour is selected by clicking on one of the available colours at the bottom left of the screen, and the width and shade of pen is selected from the strip at the bottom right. If you want to use a round brush instead of the square one available, then click on the small box on the extreme right of the strip. Use the left mouse button to draw.



• TEXT
The first three letters of this text are included for you to pick up and paste. The letters can be any colour, and by holding down the shift button, you can paste the letters down at double the size.

• RUBBER STAMP
The rubber stamp lets you use clip art instead of drawing from scratch, and we've got three different stamps for you to use, which are picked up and dropped in the same way as the letters. Similarly, holding down the shift key places the stamps at double the height and width. The pics available are a dolphin, a whale and a seated rhino – very cute!

• MOVING TRUCK
The moving truck lets you shift areas of the screen about. When selected, draw a box around the area you want to cut or copy, and then go to the Edit menu at the top of the screen. Selecting either Cut or Copy puts the area into a memory buffer, and selecting Paste turns the mouse pointer into the cut piece, which can then be stamped down on the screen.

• UNDO
The Undo option let's you go back to before the last action. If you draw a line you then decide you don't want, or accidentally erase an important part of the picture, clicking on this undoes the mistake. Clicking again returns the mistake.

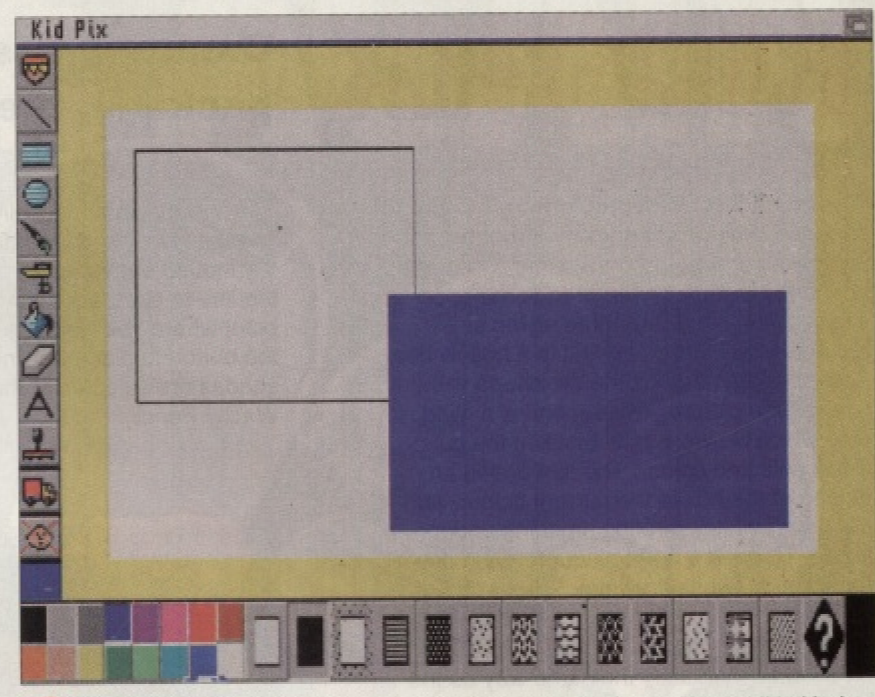
HOW TO USE KID PIX
If you haven't already noticed from the review this month, *Kid Pix* is a superb new art package aimed exclusively at the younger Amiga user. Rather than cram it with all the usual technical features found in so many art packages, Broderbund have crammed this one with fun options and features, and ones that produce surprisingly attractive effects. On this disk, we have a completely usable demo, with some features disabled, but enough left to let you see the sort of things it's capable of.

Once you've sat down and had a play around with it, you'll be ready to enter our competition to win an A1200 or one of three sets of *Carmen Sandiego* games, kindly donated by Electronic Arts, UK distributor for all Broderbund software. See pages 102 and 103 for more details.

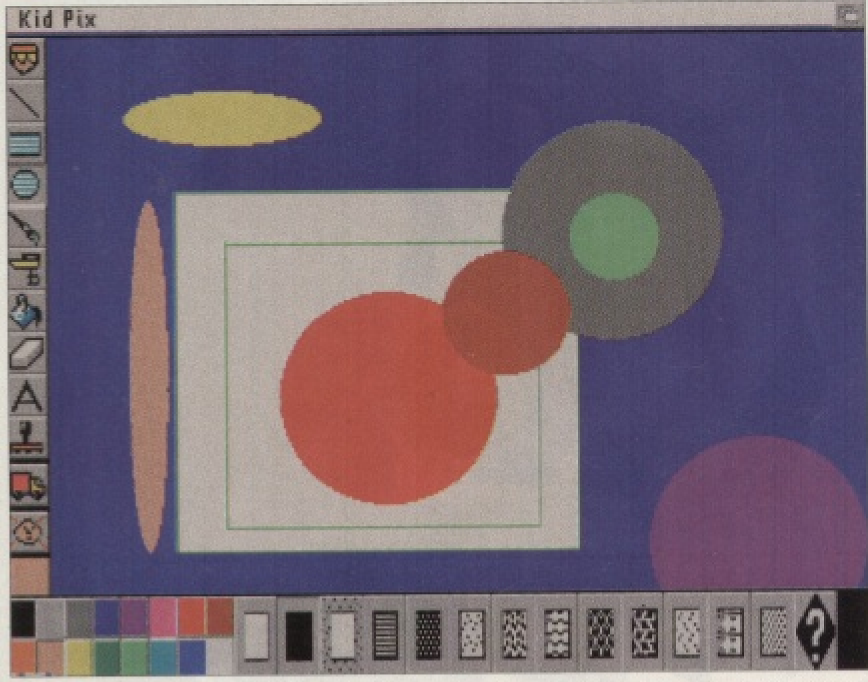
Upon loading you are greeted with the main screen. Here, all functions are selected and operated. ➢



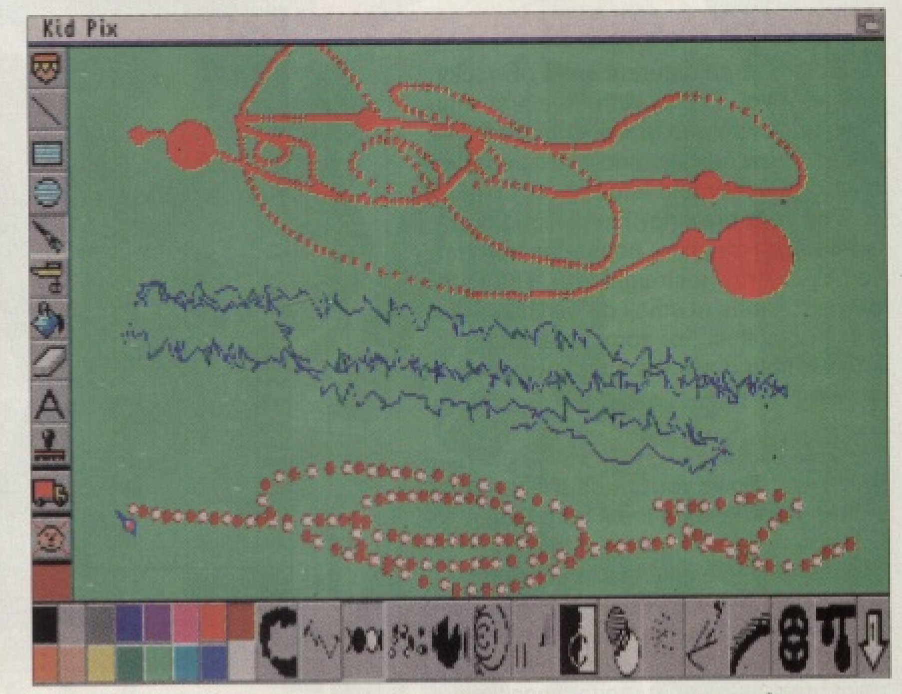
1 This picture shows all the available pencil sizes and shades, and as you can see, you've got a lot to work with.



2 The three different boxes available. (1) is an outline, (2) is filled and (3) is a solid white box.



3 Drawing circles couldn't be easier. Remember, when drawing, position the mouse pointer at the top of the box that would totally encompass the circle!



4 The wacky brushes available. From the top they are leaky pen, zig zag and dots.

The large white canvas shows all the picture – slightly smaller than a standard Amiga screen, with all the options down the left hand side and the sub-menus for each option displayed at the bottom of the screen. This is the bar that you can see running across the bottom of the pictures above. It changes according to the particular tool you have selected. Generally, the first three options for each tool are available in this demo. At the top of the screen is the hidden menu bar, used in the normal way with the right mouse button. This is the only point where the right mouse button is used.

SAVING YOUR PICTURE

Once you have a compo winning picture, then get your pre-formatted save disk ready and select the Save As option from the File Menu at the top of the screen. A directory box will appear listing the contents of the coverdisk. Remove the coverdisk and insert your save game disk. Wait for the drive light to go out, and then click on the 'df0:' button. The new directory will load, and then you can click on the 'File' dialogue window, and enter the name of your picture. Click on the 'Save' button and all will be done.

THE SHAPE OF THINGS TO COME

Not a bad couple of coverdisks, eh? But just wait until you see what else we've got lined up for you in the next few months. Lord EMAP has opened his cheque book and been on a bit of a buying spree, forking out for all the best demos and full-price utilities he could get his hands on. We want to keep you in suspense about the utilities, but on the games front you can expect EXCLUSIVE playable demos of *Desert Strike* and *Chuck Rock 2* in the next couple of months, plus a three minute demo of probably the hottest football kickabout game ever – bet you can't guess which one! But it doesn't stop there, as we've also scooped one of the year's big name movie licenses. Again, we can say no more, but stick with us for the very best playable demos around.

DISK VIRUSES

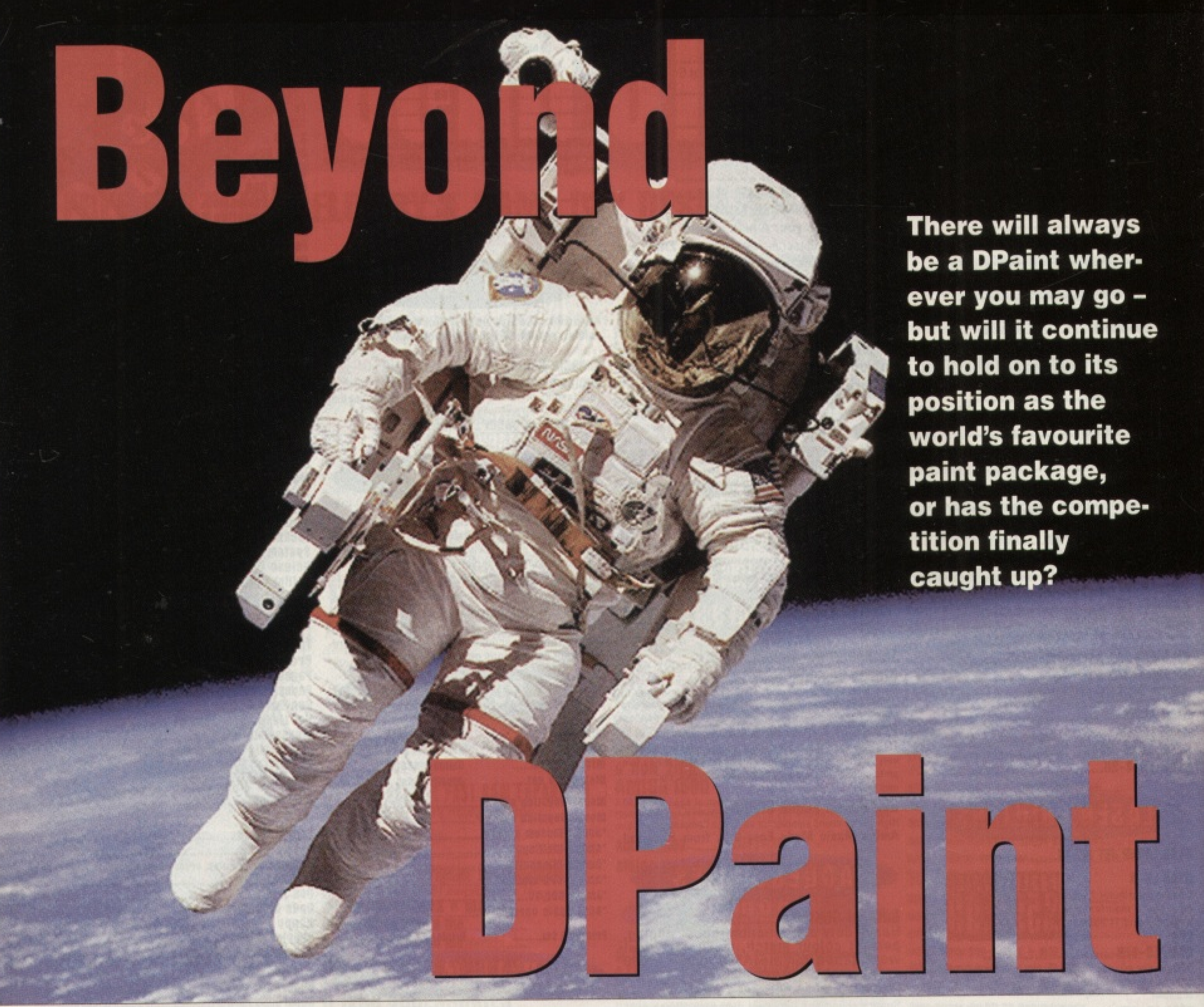
CU Amiga makes every effort to ensure that viruses do not get on to our disks, and from this month we're going to include a virus checker whenever possible. We can accept no responsibility whatsoever for possible damage incurred by viruses which may have escaped our attention.

IF YOUR DISK WON'T LOAD

We may be the best Amiga magazine around, but we're not perfect. After all, when you're duplicating as many disks as we do each month, you can't expect every single one to work perfectly, can you? In the event that your disk doesn't work, don't fret. First remove all cartridges and other peripherals and try the disks again. make sure you've followed all our instructions carefully. If, after this, you find that the disk still hasn't worked, then pop it in an envelope and send it to: CU DISK RETURNS, PC WISE, DOWLAIS TOP BUSINESS PARK, MERTHYR TYDFIL, MID-GLAMORGAN, CF48 2YY. Please include 28 pence per disk to cover postage and packing (or 55 pence if you're overseas). They will test your disk, and send you a working one as soon as possible.

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Beyond DPaint



There will always be a DPaint wherever you may go – but will it continue to hold on to its position as the world's favourite paint package, or has the competition finally caught up?

If any one company in the Amiga market can honestly utter 'gaze upon my works, ye mighty and despair' it is Electronic Arts. Not only did they create the Amiga's standard art package, but they also created the whole concept behind the Interchange File Formats, meaning that there were standard file formats for all applications.

Yes, for nearly seven years now, the Amiga has been the first choice for bitmap graphics work, and for all of those years there has been only one art package. *Deluxe Paint* is bitmap art on the Amiga.

But no king has ever lived forever. No dynasty or empire has yet lasted through all the ravages of time. Is it time now that *DPaint* should have its mantle cruelly snatched away? With the introduction of the new AGA chipset and the extra screen modes available the time has never been better for someone to nip in and grab as much of the new market as possible. It's like a vast new continent lying, beckoning, waiting to be savagely exploited. It's a chance that some people are not going to let pass them by.

CONTENDERS AND PRETENDERS

The opportunity to outshine *DPaint* has come with the introduction of the A1200 to these shores. Because of the enhanced screen modes now available, bitmap art packages will all have to be updated to take advantage of the full range of colours allowed. Since *DPaint* is essentially number one in a field of one, it is the only one which is perhaps starting at a bit of a disadvantage – anybody who does get a share of the new pie will be at EA's expense.

Which packages are they, these pretenders to the crown? Well, at the moment only three have emerged. Firstly, and most obviously, there is *DPaint IV AGA*, a sort of heir, the 'son of *DPaint*' effort. But is there more to it than just the addition of a few new colour modes, and more to the point, does there need to be to keeep it ahead of the opposition?

Next, there is a black horse contender, *Personal Paint* from CloanTo. Starting from scratch they've got nothing to lose, but they do seem to have based *PPaint* (sic) rather more than vaguely on their chief rival. It's not a matter which will land them in the courts, but because many of the tools and hotkeys are so similar to those in *Deluxe Paint*, it is possible for old *DPaint* users to pick it up without ever having to glance in the direction of the manual.

Finally, at least for the moment, we have *Brilliance*, which has an impressive background in authors, Digital Creations (who gave the world DCTV), and a pretty spiffy ancestor in the form of *DCTV Paint*. Some of the authors worked on previous versions of *Deluxe Paint* and *Deluxe Photoshop*, so they know what they are up against.

Image FX from GVP also supports the new chipset, but although this does have some painting ability, it is really an image processing package and nothing more.

No doubt they will be joined by others, but it is the first few months that will sort out the men, wheat, and sheep from the boys, chaff and goats. In the words of Gary Moore, out on the streets, the fighting has begun.

Personal Paint

CloanTo? Never heard of them – but they could be on to a winner as the stakes hot up for an AGA replacement to *Deluxe Paint*.

Perhaps trying to cache in a bit on the easy mnemonics of *DPaint*, *Personal Paint* (or '*PPaint*', geddit) has nevertheless gone out of its way to make sure it is not taken to be a blatant copy. The most obvious of these changes is the tool menu, which appears down the left hand side of the screen (which a lot of people would prefer anyway, because it's easier to use if you are right handed).

Essentially all the tools are identical bar one, but they all have slightly different icons and they are arranged slightly differently. The one that is different is the symmetry icon – *PPaint* doesn't have that feature. It does have an icon that *DPaint* doesn't have though, one for initiating the filter options.

THE BRUSH OFF

It is possible to have multiple brushes in *PPaint*, not just one active and a spare, but up to nine resident in memory at the same time. Brushes are very important to the *PPaint* environment, as they are used for many functions, such as specifying line patterns etc., and not just the usual cut and paste operations.

Brushes are cut and used in the normal way (well, normal to *DPaint* users anyway), but at any time they can be swapped simply by selecting the number in the top of the tool bar.

Brushes can, of course, be saved and loaded and pasted between multiple screens. Unfortunately when setting up a scratchpad screen, it does not necessarily take on the characteristics of the parent screen with regards to resolution, palette or size. This is a major disadvantage because obviously when you flip screens your custom brushes become a swirl of gobbledygook which, at their most pleasant, look like some kind of psychedelic meal revisitation.

MODES

When it comes to painting, you soon begin to miss the special *DPaint* modes. Matte, or standard overprint, is still there, and so is replace which treats the background colour as opaque. Unfortunately there is no Tint, Blur or smear option, with which some of the best effects can be created.

It is possible to do these effects via a very circuitous route of using the image processing functions on the brushes, but this gets a bit tedious and also means you have to plan too much in advance – losing the immediacy of the art form (it does, luvvie).

PPAINT DOES GIF A PCX

In spite of EA's sterling work in achieving an Amigawide standard file format for graphics, the same is not true in the less enlightened domains of computerland. Many primitive machines use a variety of different formats, like TIFF, PICT, TARGA, etc.

Some research showed that the most popular format across all machines was GIF (Graphics Interchange Format) which was popularised by the Compuserve computer information service. The GIF format may be very popular, but not on the Amiga. ASDG's *Art Department* will accept it, and so do *Pagestream* and *Pro Page*, but that's about it.

CONVOLUTIONS

Most image processing is done using a convolution matrix. If you ever did any O-level maths, you will know that matrices are those tables of numbers which have a certain number of rows and columns, can sometimes be multiplied together and have an inverse which is very tricky to remember how to find.

It will not instill you with great confidence to know that your graphics are being operated on by these nasty things then. Okay, well,just imagine little pixies are doing it.

Back in reality, the value for each pixel is taken by applying the chosen matrix on it and its immediate neighbours (depending how big the matrix is). Thus a new colour value for each pixel is created.

Many useful effects can be created in this way, including blurs, sharpens, washes and so on. *PPaint* also uses Popularity matrices which work in a similar way to convolution matrices, but employ different weighting and averaging effects to come up with the end result.

You can enter and edit as many matrices of your own as you like. You can work out the formula for a particular effect, but it's much easier just to experiment until you get the effect you want.



A good blurring function is a prerequisite in the armoury of any image processing tool. Blurring can actually make images look a lot better, especially if you increase the resolution of a file and blur away the blockiness...



With *PPaint* you can select a dither pattern for converting the image to a mono picture. Various clusters of dots simulate grey scales, but it may take a bit of experimenting to find which one is most effective for your printer.



Who really needs an emboss filter? Well, nobody really, but it is a good effect and is excellent for manufacturing neutral backdrops for text or other images to be displayed against, in a multimedia application for example.



The use of a randomise filter, one which randomly repositions pixels in a block, is highly suspect to say the least. It is quite handy when you can't think of anything else to do with your image though.



There are a variety of functions which can be used to bring out the edges in a picture. A straight edging filter will give you the outlines, but a process like 'rise' will also leave colour detail, which can be handy.



A plain sharpening filter will make quite a bit of difference to the picture, but also makes it appear to be at a lower resolution. It can be very useful when used in conjunction with other effects, though.



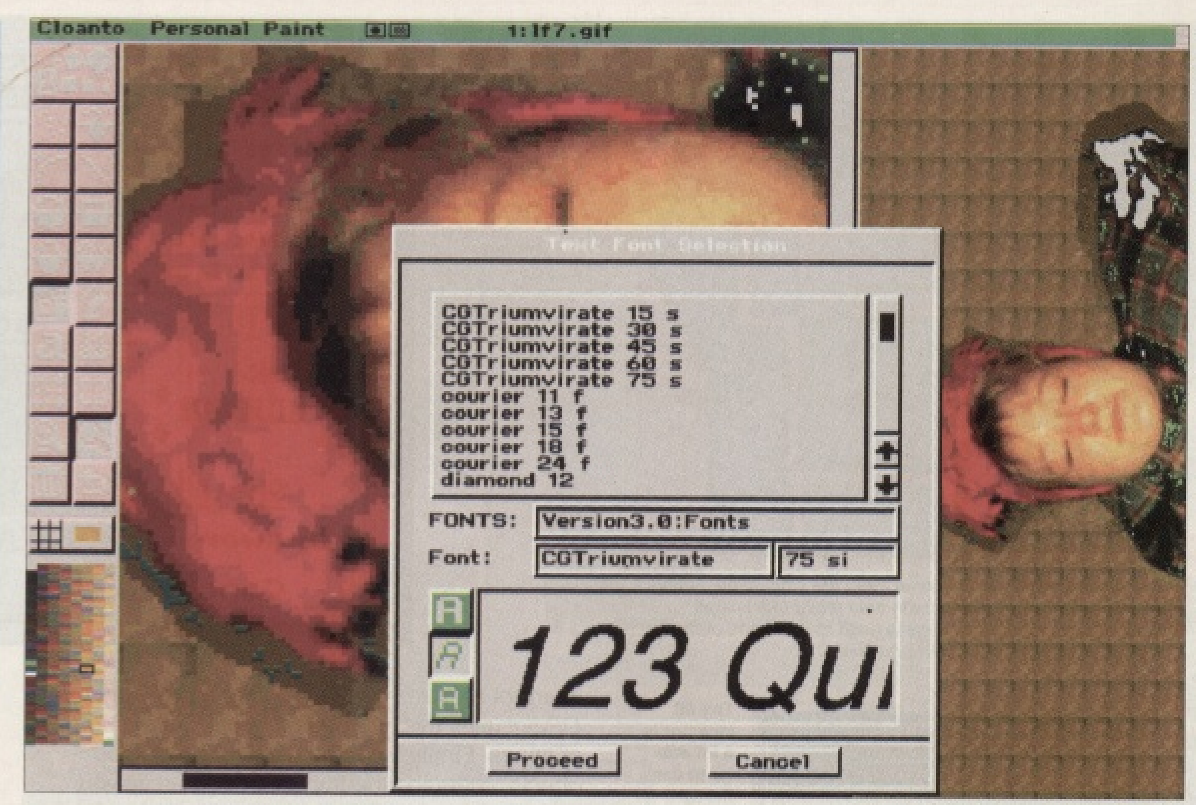
LOOK AND FEEL

The chances of anyone facing legal action over copyright infringements due to a 'look and feel' action should be pretty slim. The idea is that to copy an idea isn't an infringement of copyright, but to copy the expression of that idea is.

On the other hand, according to Commodore's style guide, all Amiga software should operate in more or less the same way anyway. The first menu in any application should always be called 'project', the last item on that menu should always be 'Quit'. By following the rules, we end up with software which we, the users, feel comfortable with.

The average experienced Amiga user should be able to have a fair stab at running any Amiga application without consulting the manual. This is a good thing, but it also means that all software ends up looking the same, which can be a bit tricky when people start to sue.

Although you may think that *Personal Paint* is taking it a bit far, especially with most of the hotkeys being similar, it is probably about as far away from *DPaint* as it could possibly get without restricting its ease of use. It is obvious that CloanTo have made a point of being as unlike *DPaint* as they could wherever possible.



Font control in *Personal Paint* is very well thought out. Instead of just giving the font names, it also lists the sizes available and indicates whether they are scaleable or not. The preview renders are very clear and give a good idea how big the text is.

Well, that was it, but *PPaint* also supports GIF and PCX files. In fact, all the demonstration images come in GIF format. This may not be a great boon to the home user who only ever distributes images to other Amiga owners, but it is quite useful to those whose work goes further afield. It can also be handy to be able to import these file types, as a lot of clip-art is circulated in these formats. Perhaps though a TIFF loader would have been more useful than the PCX one.

It can get around a few barriers. Although Adobe's *Photoshop* reckons it can import Amiga IFFs, it certainly can't import them all. Even though the information in a 256 colour image is stored in the same way, the colormap header is bigger and this confuses the rather primitive loading system. Some PC applications have similar problems (apart from the PC version of *Deluxe Paint*).

PROCESSING POWER

Image processing used to be the domain of separate applications, such as *Pixmate, Art Department* and even the excellent *PictureBox* which was given away on our coverdisk (amazingly we still have some November issues left!! Order yours now while stocks last). Now, with *PPaint*, it has become an integrated part of the graphics package.

Surely the whole idea about image processing is to enhance or convert data you have received from another source, in order to make it better (although thousands of IT students will now be doing a passable impression of a Thermodynamics lecturer and start going on about entropy values of information). Well, there's that as well, but the really fundamental use of image processing, its raison d'être, the purpose of its existence is simply this: it's excellent for mucking about with.

Artists may well use the processing features logically towards an end, but to most people it's very much a question of suck it and see.

BUT WHERE?

Probably the most interesting things about *PPaint* are the things that it lacks. There is no animation facility for a start. Obviously you can still animate images by saving them out one by one and stringing them together using a different package, but then there aren't very many packages which can handle AGA animations. It also means that you miss out on the powerful tools for onion-skinning and perspective moving that make the whole process of animation that much easier to bear.

The most stunning omission however is the lack of HAM mode. The old HAM isn't much of a loss, but failing to support the HAM8 mode, which is just as much a feature of the AGA chipset as the 256 colour mode. If the package included animation facilities there may be an excuse for leaving out a screen-mode which is cumbersome, but *PPaint* does not have that excuse.

HAMMING IT

One of the major innovations on original Amigas was the discovery of HAM mode. It is a complete fiddle really. The non-AGA Amigas have a maximum of six bitplanes available for graphics, because that is the limit that can be addressed by the screen registers. Six bitplanes gives a maximum of two to the power of six, or 64 colours. HAM mode cheats. It still uses six bitplanes, but it uses a completely different way of storing the colour data. The 16 screen registers store base colour values, and the pixel information contains a deviance from the previous colour – hence the term Hold And Modify. There are some problems with this mode. It takes up a fair amount of processor time, so animations in this mode will be quite slow, and it also restricts the screen to a low resolution mode, but it does give you 4096 colours, which is effectively a 12-bit colour resolution.

The new machines can display normal HAM, but thanks to modifications in the chipset there are now 64 colour registers. Using the same trick images can be constructed with up to 262,144 colours – and what's more they can be done in high resolution and without the fringing effects which were often a problem on original HAM screens.

Some people may say that this new mode can't be animated. They are wrong. There are utilities to do this, but they are slow. Even on a nice big A4000, but there may be ways of animating more effectively in the future. In the meantime you have a pseudo 18-bit static image which is better than TV in terms of resolution.

DPaint IV-AGA

It's back, and this time it's brought its extended screen modes. But is it enough to hold on to the throne?

Well, we've already covered *DPaintIV-AGA* (hereafter known as *DPaint*) in a previous issue (and it was an official release from Electronic Arts, thanks, although some other magazines just don't seem to believe how fast we are at getting the news on the streets). So it would be pointless to rant on about the amazing features once again. I'm sure that everybody has a copy of one of the older versions of *DPaint* or has at least seen one running, so we will assume a basic knowledge of that software. We will pick out and discuss the important features though, to enable a better comparison with the other software.

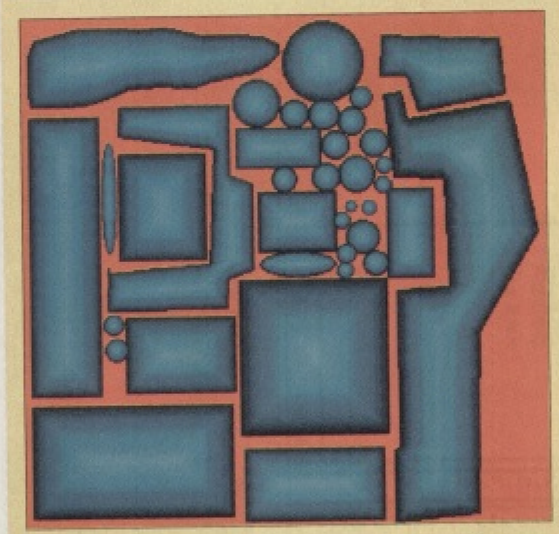
MODE MANIA

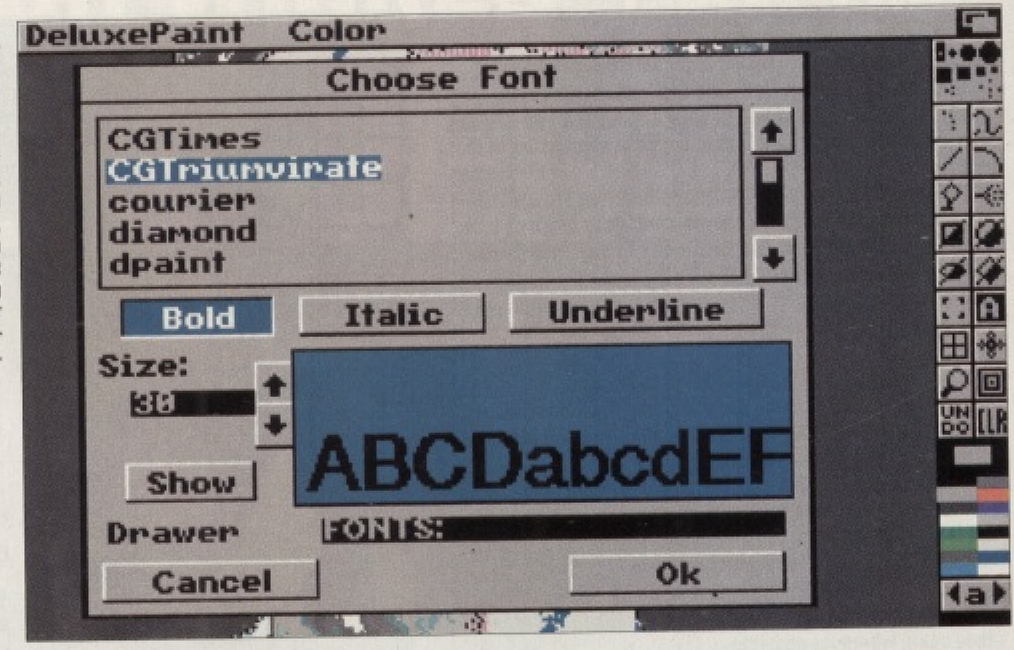
The new version lifts restrictions on some machines and, of course, permits the extended AGA palettes and screen modes. As well as supporting the standard 256 colour palette it also includes both HAM modes, which will now work in any screen resolution (thanks to the AGA hardware, not specifically because of EA). The HAM8 mode is particularly useful, as the quality is pseudo 18-bit and about the highest colour resolution you could expect to record using domestic equipment. *DPaint* will also animate in the new HAM mode, although it will do so quite slowly. Nevertheless it is possible, and with an accelerated machine it may not be so cumbersome.

SENSITIVITY

The new version of *DPaint* supports the TriMedia pressure sensitive graphics tablets. There are plenty of tablets available as mouse replacements for the Amiga, which are completely transparent to the actual software they are used in conjunction with – they don't need the active support of the application.

A pressure sensitive tablet is different though, as it measures not only the x and y co-ordinates of the pen, but also how hard you are leaning on it. This data is sent to the application which can then

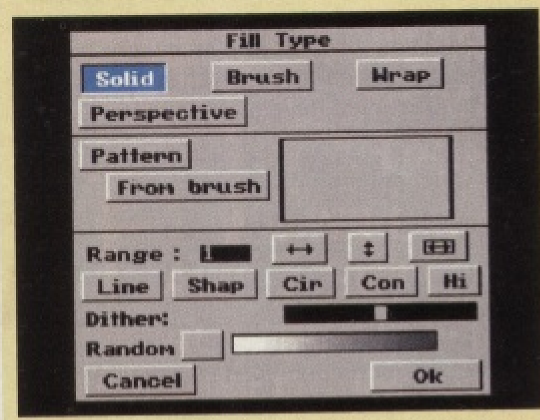

The graduated fills in *Personal Paint* are calculated in several different ways, but there is only really one scaled mode, where the entire range is used to the limits of the fill region. Adequate, but not impressive.



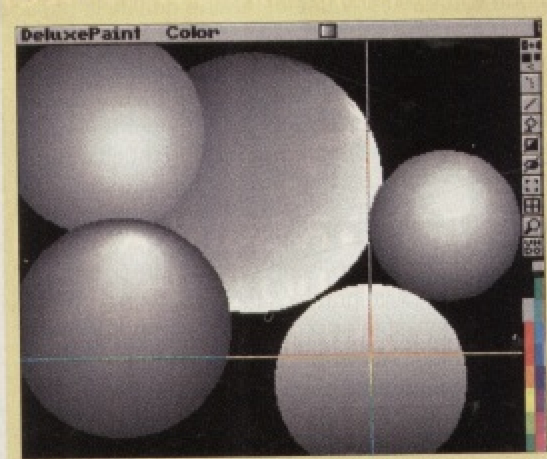
Early font problems with *DPaint* have now been ironed out. The CG fonts supplied with later versions of Workbench can now be used properly, although you may have to wait an awful long time for their screen representations to appear.



The fill selector is a lot easier to use though, mainly because ranges can be selected more easily from the palette – there is no need to go into a separate menu option.



The old *DPaint* requestor is fairly easy to understand, but you have to remember to select the ranges first, and then come here to look at them. There are no 'pattern dither' options either.



The range of different fill types in *DPaint* is still impressive – if you can think of it, you can probably do it.

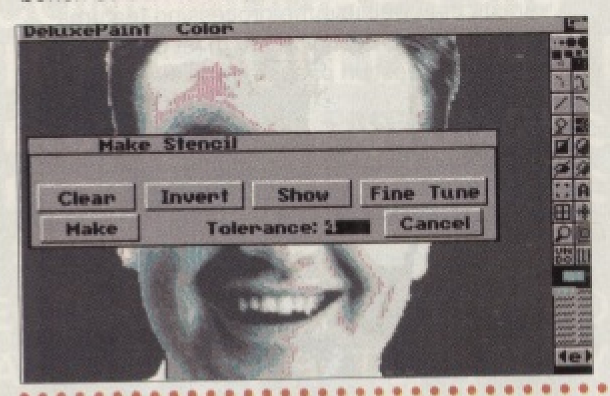
interpret the pressure in any way that it wants. *DPaint* uses this information to calculate a number of things. Firstly it can be used for brush size effects, changing the thickness of lines as you draw them – a useful effect when trying to simulate oil painting.

Also the pressure can be used to alter the translucency function, which essentially acts as another drawing mode. The pressure of the pen alters the percentage translucency of the brush, allowing effects such as water-colours to be simulated very effectively.

APPITEM

Support for the AppItem and Appmenu features means that an icon will now appear on the workbench screen to show that *DPaint* is running. To load any file into *DPaint*, all that has to be done is to drag the file's icon on top of the *DPaint* icon. You can also switch from Workbench to DPaint by double-clicking on the icon.

This is part of a shift in programming philosophy which doesn't seem to actually enhance the software in any way, but just changes the way it is used. The advantage of AppIcon is that if every program used it, you would be able to see exactly what was running at any one time just by looking at the workbench screen. The obvious disadvantage is that if you have a lot of programs running, workbench will get a little bit cluttered – even worse, if you enjoy the fruits of being able to use the 'Leave Out' option you may end up with two icons on the screen for the same application.



Intelligent stencil control in *DPaint* makes life a lot easier, otherwise HAM mode would be a bit difficult.

KEYPAD CAPERS

If you own an A600, you will only get to the bit in the *DPaint* manual about perspective before worrying that you have just made a terrible mistake. There is no keypad on the A600.

Unfortunately, *DPaint* makes use of the keypad to alter the axes when using perspective. Fear not though. The new version of *DPaint* has a keypad emulation mode, so you can use the number keys in conjunction with CapsLock to access all the software features.

Brilliance

What do you get when a leading Amiga graphics developer decides all of a sudden to release a Paint package? The answer could be *Brilliance*.

Brilliance isn't actually shipping yet, but you can get a good idea of how it will work from the demo artwork and by looking at the *DC Paint* package (developed for DCTV) from which it will no doubt derive much in terms of design experience. DCTV has been very popular around the world as a sort of graphics replacement system for the Amiga, allowing it to work in a pseudo-24 bit mode.

Obviously this experience has been heavily drawn upon, because *Brilliance* will work internally to a 24-bit resolution. This means that any actions performed on the image will be calculated to a 24-bit image depth before being converted to a HAM8 image for display. Theoretically, the extra translation should make quite a bit of difference to the speed of actually painting the image, but there is no evidence yet to suggest that this is the case. It also means that you can import and export 24-bit images very easily, or even originate them totally from within *Brilliance* (though you won't be able to see exactly what you are doing).

The most immediate difference between *Brilliance* and *DPaint* is the way the menus and tools are arranged. By placing them on a separate screen which is overlaid on the image at the bottom, they are not subject to variations in colour as the palette is modified. How many times have you



The obvious difference with *Brilliance* is that the tools and menus appear on a separate screen, overlaid at the bottom of the image. An impressive range of tools and functions are instantly available without obstructing the picture too much.

ANIMATION

A large percentage of people who use *DPaint* eventually end up creating animations in it. Static images are all very well, but animation is taking art to another dimension.

Early on the process of onion skinning was employed. This allowed the illustrator to look back through the illustrations for the previous frames and better estimate the new positions of objects. This is simulated in *DPaint* and other packages by light tables, which apply a threshold to the previous image and allow a certain brightness to 'shine' through. But that isn't the end to animation tools in software. Perspectives can be mapped and *DPaint* even has a very sophisticated Move function which allows multiple positioning of brushes in concurrent frames.

Brilliance has an easier to understand frame bar, because it is laid out in the manner of a VCR deck. Ease in and out functions can be controlled from specific axes, so all in all the controls are becoming more like a video production facility rather than a traditional animators tool.

peered at a *DPaint* screen and tried to remember exactly whereabouts the Fill tool was? Now you will always be able to work out which colour is which.

Being on a separate screen also means that it can appear and disappear almost at will. Those who have used HAM mode in *DPaint IV* will appreciate just how much of a nice thing this is. This is a much better way to organise the menu, but wouldn't it be nice if someone brought out a paint package where the tool bar was in a separate window, and you could move it around the screen to anywhere you liked?

The morphing function in *Brilliance*, whilst nowhere near as good as those in professional morphing products such as ASDG's *MorphPlus*, is certainly a good bit better than *DPaint's*. Instead of calculating everything on a line basis, the pixels in *Brilliance* will be moved on a positional basis in two dimensions, which will bring an end to those funny little leftover bits.

The interesting thing is that *Brilliance* claims to be extremely memory efficient, which would be belied by the fact that it is operating on a virtual 24-bit buffer. Although we have not tested it, *Brilliance* will apparently work in as little as 512k of memory, depending on screen mode.

MODES

The AGA chipset incorporated in the A1200 and A4000 machines is capable of supporting more screen modes than the old ECS models of the Amiga.

Because of a fundamental change in the way screens are displayed, all of the colour resolutions are available in all of the display modes. This rather makes modes like 'Productivity' rather redundant, unless you are using a monitor which can't display any of the comparable resolution screens.

Super High res gives a horizontal resolution of 1280 pixels (or more with overscan) and can be used on an interlaced or non-interlaced display. The colour resolution now consists of up to eight bitplanes (which is effectively colour modes powers of two from 2-256 colours) with options for the HAM modes. All colours are drawn from a palette of 16.78 million, which gives 256 values for each of the red, green and blue values – there is no point in having a larger palette than this. Constable may have done a lot with his couple of dozen shades of yellowy russet, but he certainly couldn't have done much better with a couple of thousand of them.

HalfBrite mode is still supported, but it is worth noting that the 64 colour mode is now any 64 colours, not just 32 colours and their counterparts.



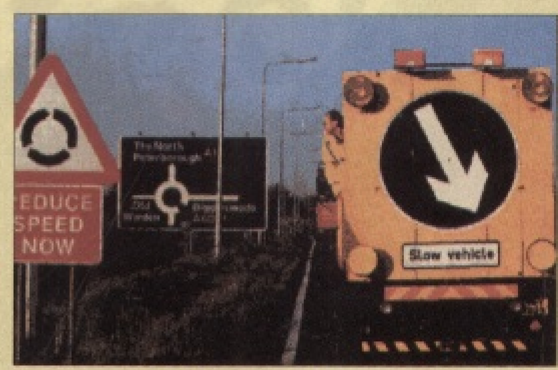
HAM8 mode, the best currently available using an off the peg Amiga.



With only 256 colours, you can still come pretty close to a decent image.



With 64 colours, our very nice picture is beginning to look a little sad. Dithering would help, but not much.



The old Amigas were only capable of displaying high-res images in 32 colours. Pathetic isn't it?

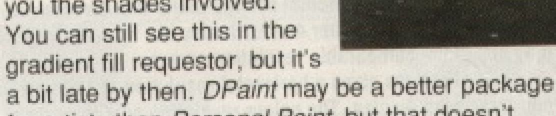
The end is near



WHERE TO GET WHAT

- *DPAINT IV – AGA* is produced by Electronic Arts and should be available virtually everywhere. EA are on 0753 549442 if you want any further information.
- *Personal Paint* was developed by CloanTO, who are distributing it in this country through MicroPace. Phone 0753 551888 for more details
- *Brilliance* is a product of Digital Creations. there is no UK distributor as yet, but DC can be contacted on 0101 916 635 0475.

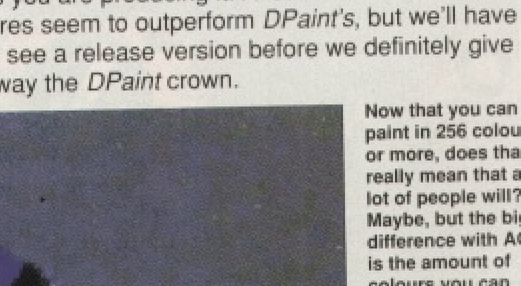
Even without going the full distance to HAM8 mode, you can still create some pretty good artwork. These pictures are in only 256 colours, but with the light behind them, from a distance, you'd be hard pushed to tell the difference. The major advantage of HAM would be the graduated fills, like the sky in the picture of the wolf. But it doesn't look that bad, does it?



Personal Paint gives the impression of being more of a 'touch-up' application than a fully fledged graphics system. The tools, on the most part, fall short in terms of flexibility and the brush processing cannot make up for the lack of modes like smear, and smooth. It is a great companion to a DTP package, but may be somewhat too limited in its function to be a top-notch origination package.

DPaint itself now supports the new screen modes, but that's about as far as it goes. The only real additions are the rub through mode, graphics tablet support and a few cosmetic changes to the requestors. In fact, in some places things are going backward – the range requestor no longer gives a demonstration spread of colour to show you the shades involved. You can still see this in the gradient fill requestor, but it's a bit late by then. *DPaint* may be a better package for artists than *Personal Paint*, but that doesn't mean that EA shouldn't take a long hard look at their competitor.

Brilliance could still be the answer. It is quite unlike *DPaint*, which will both help and hinder it. Having only one menu intrusion onto the screen makes a big difference to the way the image looks as you are producing it. A lot of *Brilliance's* features seem to outperform *DPaint's*, but we'll have to see a release version before we definitely give away the *DPaint* crown.





Now that you can paint in 256 colours or more, does that really mean that a lot of people will? Maybe, but the big difference with AGA is the amount of colours you can squeeze into a super-hi-res image. It's not almost like really being there, but where art and not photorealism is concerned, it's close enough.

THE FINAL ANALYSIS

So, where does all this leave us? Well, firstly I think it leaves us with the impression that what people want (or at least, what the software designers seem to think that people want), is a paint package which is more than just a paint-package. It is only reasonable, in the arena of computer art at least, to say that in many cases it is not the techniques but the results that matter.

A modern day Reubens could painstakingly build up an image, inking each pixel separately and mixing up new colours as he needed them. Someone else could come up with exactly the same final picture, but by making use of all the fill and line-drawing utilities available in whatever paint package they chose to use. The end result would be the same, who cares how they did it. Tools are substitutes for artistic technique, but at the same time allow the development of higher levels of technique. As Einstein said 'If I got this far, it was only by standing on other men's shoulders'.

Used properly tools can only ease the burden on the artist and allow him to fully unleash his creative instincts. The more tools you have, the better. But that argument could and does stretch into areas such as animation and image processing. It won't be that long before we see a completely integrated graphics system available which includes animation, image processing, painting and perhaps even rendering. It may not happen on the Amiga, but it does appear to be the machine best suited for such an application.

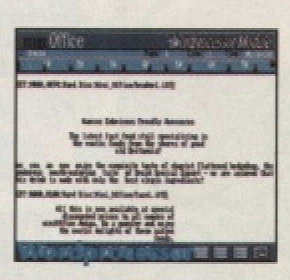
An AGA paint package is not the end of the road for Art on the Amiga, it is merely another milestone along the way.

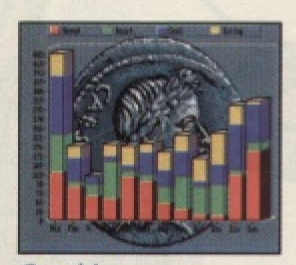
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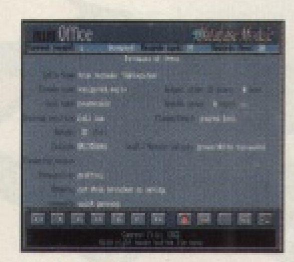
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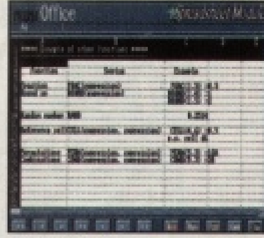
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WHEN TWO WORLDS WAR

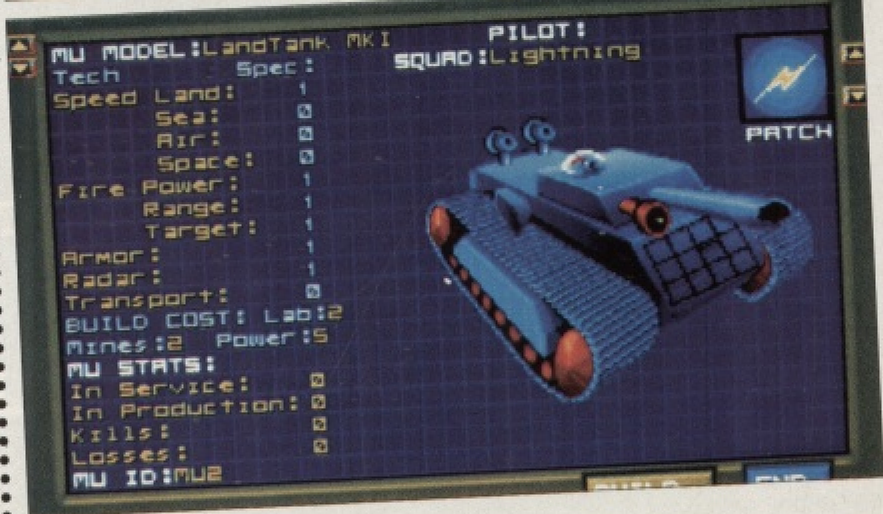
IMPRESSIONS

Continuing their never ending series of strategic titles, Impressions will soon be unleashing *When Two Worlds War* onto our screens, and as you can see from the screenshots, it looks like it's going to be something special. The year is 2121, and, as the title suggests, war has broken out between two planets, yours and a hostile neighbouring one. You have to take charge of the planet's resources and emerge victorious, or be a slave to a lumpy blob with waving tentacles for the rest of your life.

Impressions have spent a lot of time working on the user interface and they reckon it's their best yet. The combat takes place in three zones – your planet, the hostile planet and the space in between, which is a lot of ground to watch for just one person. So, you can choose between making all the individual commands yourself, or you can work as a General, giving orders to the computer which then works out all the fiddly bits.

On the PC version, Impressions are working on voice control for the game. Let's hope they try to do the same with the Amiga version. More news when we have it.





IMPRESSIONS

ISHAR 2
SILMARILS

Ishar was a brilliant game, and no mistaking. Gorgeous graphics, a superb plot and some extremely intricate game mechanics made it one of the best around. Now Silmarils have made numerous improvements and changes and come up with *Ishar 2*. I can't wait.

Krogh has been defeated along with his Citadel of Evil, and Ishar is back to being a peaceful, tranquil and prosperous land. But there is more bad news on the horizon. The archipelago of islands that surrounds Ishar is being taken over by a madman and his servants, who are supplying a mind-control drug to the inhabitants of the island. Your aim is to stop him before he takes Ishar, and free the lands he has already claimed.

One of the first major changes between this and the original is the existence of the other islands. Instead of the one landscape, you can now travel between seven islands, covering all sorts of terrain from forest and grassland to castles, dungeons and mountains. The mountain landscapes have been cleverly coded to give a true indication of altitude, taking Ishar through a new dimension.

Everything about *Ishar 2* has been created to be bigger and better than ever before. The playing area itself is three times larger than the original, and includes over 120,000 different locations as opposed to *Ishar's* 40,000. As you can view a location from four different angles, this means that the game has a staggering 480,000 different views!

The towns have been improved too, being made both larger and more varied. In *Ishar* towns were full of identical buildings and each town had a shop and a tavern. In *Ishar 2* there are more trading opportunities, banks and various other new options will be available to your party.







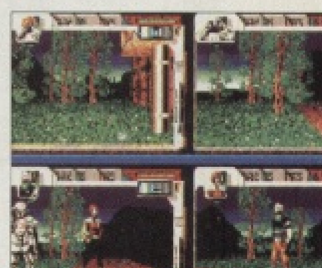
In terms of your party, there have been all sorts of improvements. Magic users will be pleased to hear that there are now more than 40 different new magic potions to create, so magic will play a far bigger part in this episode than the last. When putting your party together, you'll find over 30 new characters to recruit, unless of course you want to play with your party from the original game, in which case you can just load them in.

Where there are friends, however, there has to be enemies, and *Ishar 2* will feature over 70 new enemies for you to pit your wits against. Things are going to be tough.

The controls are also being totally overhauled. Fewer icons and menus are being used, and far more work is being done using a point-and-click method. You will be given direct access to game management screens, and inventories without all that pointless messing about with menus and sub-screens. All this has been done to make *Ishar 2* easier to play – the less time you have to spend worrying about which icon to hit, the better, especially in the heat of battle. It sounds like it could even take the crown away from *Eye iof the Beholder 2*.

Ishar 2, at present, looks like it's going to take a whole lot of people by surprise. If you thought that *Ishar* couldn't be beaten, then watch out for this one!

HIRED GUNS
PSYGNOSIS



The next star to emerge from the Psygnosis/DMA Design stable looks like being this huge adventure. The scenario places four mercenaries, the Hired Guns of the title, on a hostage rescue mission on a little backwater planet that goes by the name of Graveyard. Set in 2707, when all money transactions are credit based and monitored by a central control, life as an outlaw is impossible.

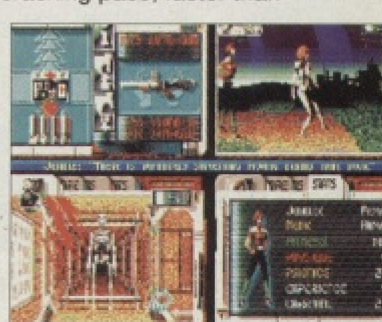
Well, that's true for most, but not for Rorian Deevergh. This super mercenary has gathered a group of friends together to carry out illicit missions for shadowy patrons who can pay him in precious metals. Four of Rorian's group are assigned this rescue mission with a difference. The difference being that the hostages are terrorists who are being held by a rival group. The authorities have washed their hands of the matter, so there's no red tape to go through and no consequences for the mercenaries' actions.

Unfortunately, things aren't as simple as they first appear as there is something sinister going on at Graveyard, and an incident from the past is about to make itself felt with a vengeance. Seems like everything's set for a great blast 'em up.

Viewed from the first person perspective, similar to most adventures like *Eye of the Beholder 2*, the screen is split up into four windows. Each one represents a mercenary's view and each can be independently controlled. So, you can either choose to play yourself or ask up to three friends to join in at the same time. The game will feature an auto-mapping option, masses of high-tech equipment and oodles of aliens to blast and puzzles to solve – who could ask for more?

The full game will allow you to choose from 12 characters and edit their faces to look like whoever you want – even yourself. With over 1,735,120m^3 of playing area, 21 different enemies and 1.2Mb of sound effects it's going to take quite some time to finish this one.

The demo we took a look at moved at a cracking pace, faster than any other 3D adventure/RPG we've ever seen, so things are shaping up fine. We'll bring you a full review soon.



BENEATH THE STEEL SKY

There's gonna be a Revolution, and Dan Slingsby will be first up against the wall when it comes. In the meantime, here's his sneak preview of Revolution Software's follow up to Lure of the Temptress.

After the success of *Lure of the Temptress* last year, Hull-based Revolution Software are aiming to top the charts once again with their follow up game, *Beneath The Steel Sky.* Taking on the likes of Lucasfilm and Sierra in the graphic adventure stakes ain't going to be easy, but Revolution are confident that their revamped Virtual Theatre system is more than up to the task. What's more, for added suss, they've also signed up the artistic talents of comic book veteran, Dave Gibbons, artist and co-writer of the Watchmen graphic novel and countless other comics.

Set in the far future, *Beneath The Steel Sky* has a distinct Blade Runner feel to it, reflected in the towering metropolis where most of the action takes place. Imagine the Judge Dredd towerblocks of Mega City One and you'll have a good idea of what the place looks like. The world is governed by five huge multi-national corporations, each of whom have their own private armies and planet-wide mining operations. Much of the world has been reduced to a polluted wasteland, with special ecology support units needed to protect the megacities from the ravages of the heavily polluted atmosphere. Few people survive in the wastelands, but those that do have banded together, forming small pockets of resistance to the new world order.

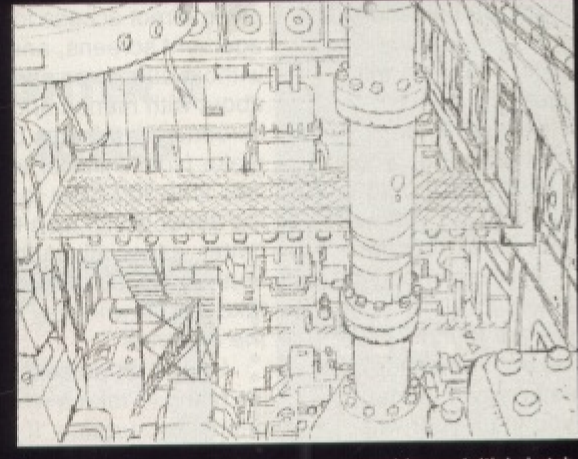
REBEL, REBEL

Our hapless hero, Foster, lives in one of these rebel communities until, one night, its citizens are annihilated by a search-and-destroy unit from the nearby city. Swearing revenge, Foster is taken prisoner and transported back to the metropolis for interrogation, but manages to escape when the transport plane crashes on one of the city's skyborne walkways. Foster quickly discovers that the city is run by a huge supercomputer known as LINC which determines the status of each citizen and what they can and cannot do. The dregs of society are forced to live at the top of the city blocks where the air is most polluted, while those who are going 'up' in the world can move 'down' to the more luxurious lower levels. It is here that the game begins with Foster being pursued by the city's police.

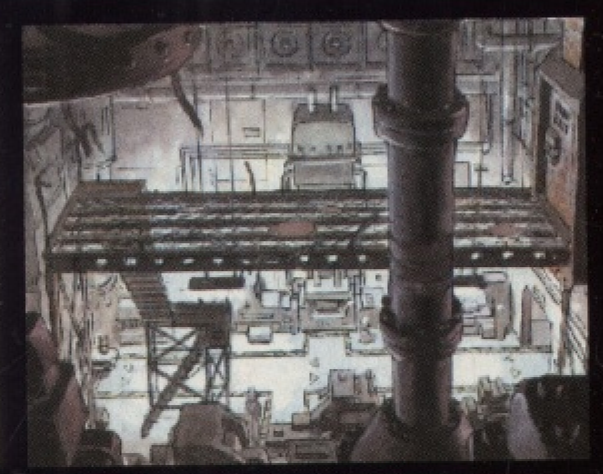
The game's background graphics went through several stages of production before they reached the computer screen. Dave Gibbons was drafted in to produce the initial sketches for the game's 90-odd locations and would fax over a set of roughs. These would then be evaluated to see if they were technically feasible or not and, once agreement had been reached, Dave would provide the final sketch. Once a design had been approved, it was then passed on to Les Pace, a professional animator who worked on Roger Rabbit, who would hand-paint each scene. These were then scanned in on an Apple Macintosh to produce a 24-bit

GENESIS OF A PICTURE

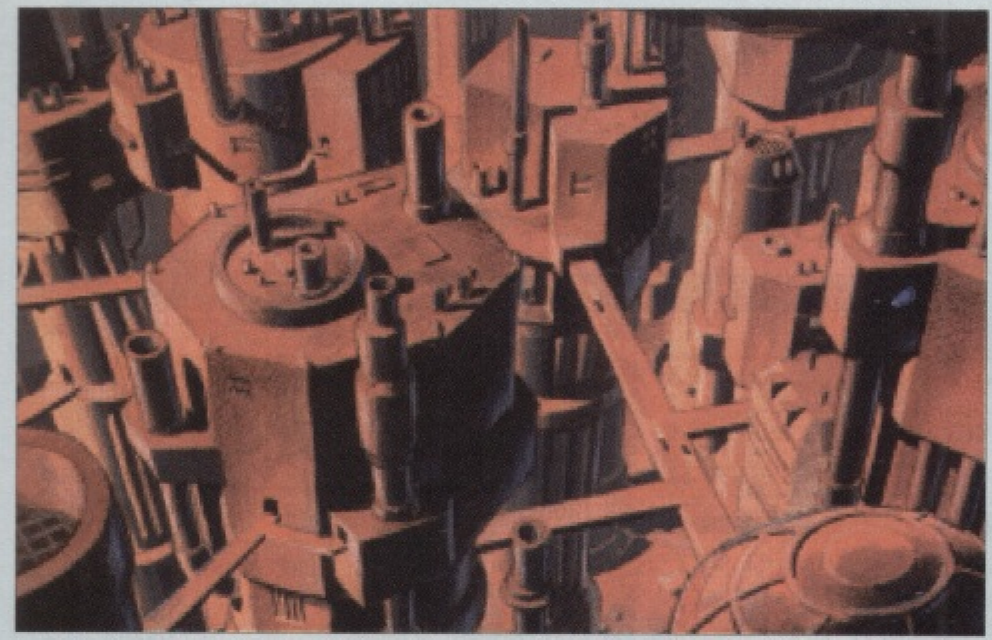
Transforming a rough sketch into a finished 16-colour screen is a lengthy process. Here's how it was done.



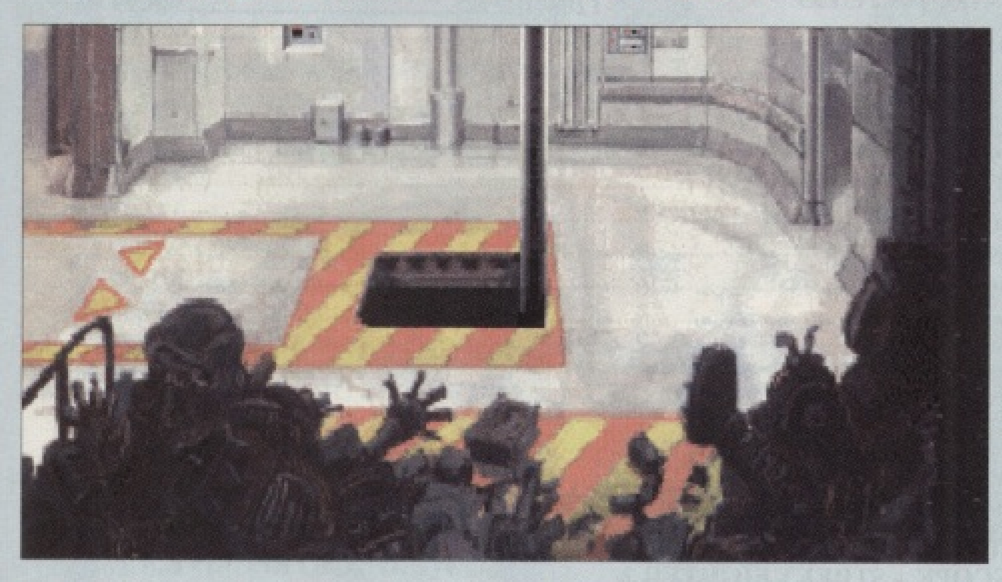
After a lengthy briefing, Dave Gibbons provides an initial sketch which he then faxes to Revolution's office for approval.



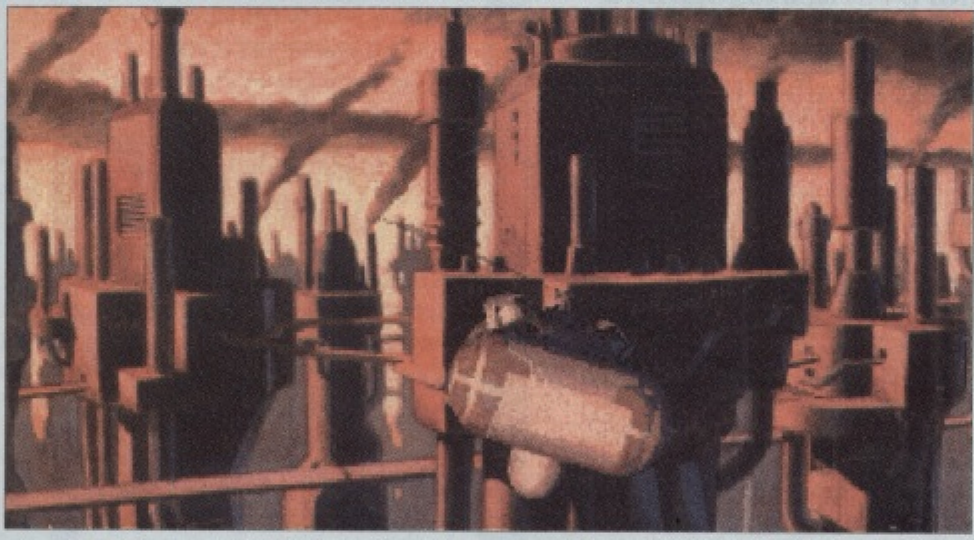
The sketch is then turned into a hand-painted picture byLes Pace, but it's felt that it's not good enough and is rejected.



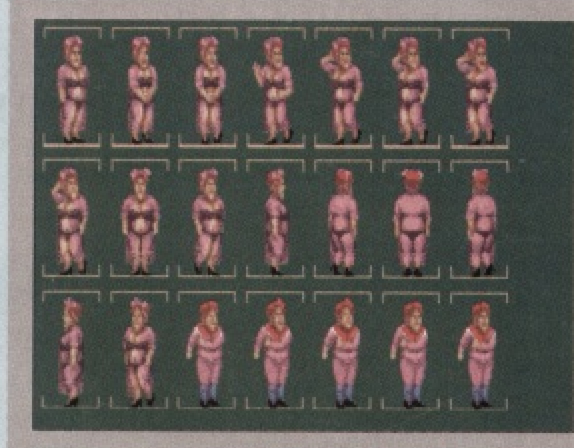
Judge Dredd-style cityblocks litter the landscape. Up here in the polluted atmosphere, the dregs of society try and carve out a living. This is where the game will begin and Foster, our hapless hero, has to find some way of gaining entry into the lower levels and, eventually, the mysterious underworld.

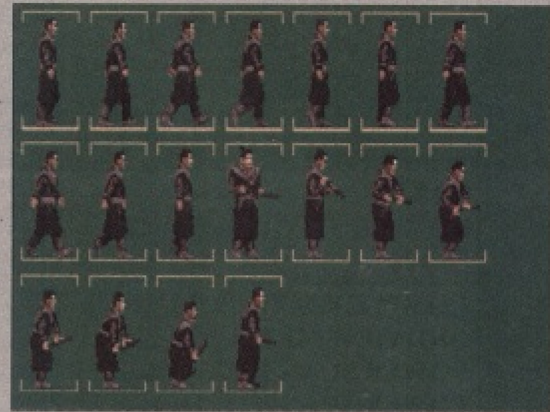


Your personal droid comes on a portable memory chip. If you want to spring him into action, merely plug him in to one of the 'droid bodies here, and he'll be free to roam about and carry out a variety of different tasks. Note the attention to detail here, a characteristic of the entire game, with lots of spot animations used to bring the whole scene to life.



If this shot taken from the game's intro sequence doesn't remind you of Blade Runner then I don't know what will! It's all very impressive and atmospheric and this is reinforced by the animated smoke billowing from the chimneys and the air ship cruising by.



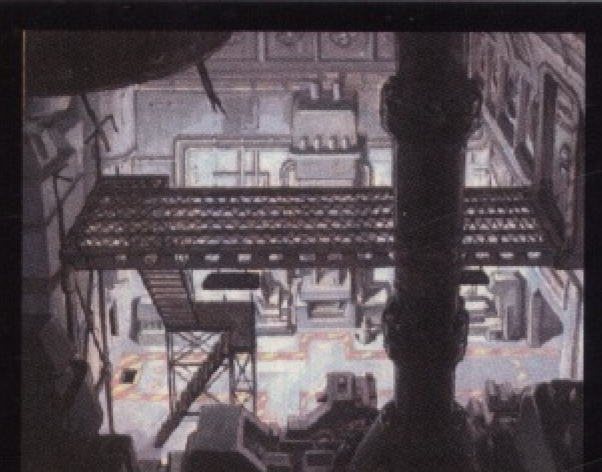


Here's a selection of sprite screens taken from the game. Note the Hilda Ogden lookalike. Get stuck in a room with her and she'll think it's her lucky day and change into something more sexy. Urrggh! I think I'm gonna be sick.

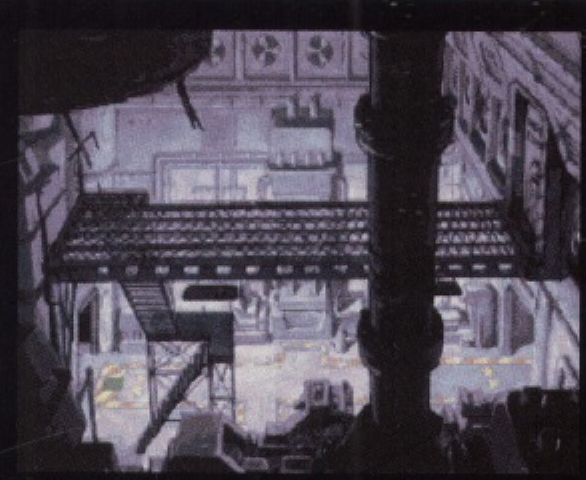
image and subsequently converted across to the Amiga. Obviously, each image suffered a severe loss of detail during the conversion process because of the Amiga's limited palette and resolution, so in-house artist, Adam Tween, would then have to spend several days 'touching up' a screen. It wasn't merely a question of tightening up the detail and correcting any pixel distortion that might have occurred, though, as a large number of on-screen animations were also added at this stage to bring the whole thing to life. These could include smoke pouring out of chimnies, light flickering across a VDU screen, or a searchlight illuminating the sky. It's these touches that really help bring each screen to life and bode well for the completed game.

VIRTUALLY THERE

The Virtual Theatre engine used to drive the first game has been significantly improved for its second outing. As Revolution's MD, Charles Cecil, explains: 'The game develops in a more subtle manner to *Lure of the Temptress*. Characters not only react to global changes but also develop on



Another version of the picture is produced, and this time it gets the thumbs up from the Revolution bosses.



The picture is then scanned in and converted across to the Amiga. Here it is in all its 16-colour glory.



The Revolution team pose for the camera in their Hull home. All for one and one for all, eh lads?

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Here's another example of a painted picture being converted over into a 16-colour Amiga screen. It takes at least two days to tidy up the distorted screen once it's been ported over, but you've got to admit that the results are most definitely worth all that extra effort.

PAINTING BY NUMBERS

As good an artist as he is, Dave Gibbons is relatively inexperienced when it comes to designing a computer game, so Revolution provided him with an exhaustive list of dos and don'ts to keep things practical. Here's just a selection:

- Where there is no sprite scaling, limit the Y axis movement. This is to avoid the illusion that the sprite is getting bigger and smaller caused by the relative size of objects around him.
- Avoid having exits on the Y axis. This is to avoid characters just appearing when they enter a screen. If necessary build an alcove so that they can appear from a Y axis exit having turned into the X axis.
- Avoid the 'box-within-a-box' screen layout. Make it interesting. Where appropriate add darkened foreground objects to add atmosphere.
- The autorouting system requires areas in which people pass to be at least two characters wide. Avoid narrow gaps where people are going to meet.
- Ensure continuity. The external view of a building must be reflected by the shape of the rooms inside the building.

a personal basis. For instance, if you were to insult or offend a particular character, they might relate the incident to a friend who would then also take a dislike to your character, and so on. We've tried to make the game as non-linear as possible, so that virtually anything is possible within certain loose paramaters. The story develops depending on the way the player interacts with the other characters in the game.'

The puzzles of *Steel Sky* have also been tightened up and made much more of a challenge than in the first game. Elaborate 'puzzle trees' have been constructed which take account of virtually any action a player may make in the game. Charting out these possible routes and then reacting to them is one way in which the Virtual Theatre system proves its worth, It makes it possible for the game's designers to include multiple storylines which will eventually converge on each other to produce a fixed conclusion. Another obvious change to the first game is the improved interface. A pull-down inventory screen has been placed at the top of the screen and the multiple Q&A exchanges appear in a tinted box and are far less intrusive than before.

BEHIND THE SCENES

- *Title*: BENEATH THE STEEL SKY
- *Publisher*: Virgin
- *Graphics*: Adam Tween, Steve Oades
- *Programming*: Tony Warren
- *Release Date*: Late Summer
- *Price*: TBA

BEHIND THE SCENES

LARD ARSE

It's good to see that despite the game's hard-nosed sci-fi appeal, the Revolution team are still intent on injecting the proceedings with a goodly amount of humour. In one scene, a futuristic Hilda Ogden-type character attempts to seduce Foster. This involves the fat lump of lard slipping into an all-revealing negligée and trying her best to bed our hero, with comic results. Like the first game, Foster can also rely on the help of a friend. Instead of Ratpouch, Foster has his own 'electronic friend who's fun to be with', a reprogrammed scout droid which can be sent to carry out particular missions within the game and generally give assistance and vital info. The 'droid is also a specialist in flippant one-liners, and can be a bit on the unpredictable side at times.

Although the game has been in production for almost a year, there's still a lot of work that needs to be done. Most of the background animations are nearing completion and the majority of the game's sprites have been designed, but it's all got to be stitched together yet by Tony Warren, the Amiga version's programmer, and he's anticipating many sleepless nights in the months to come. There's talk of an A1200 version in the future, and even a CDTV release, but for now the team are concentrating on completing the game as it stands. It's envisaged that the game will come on at least eight disks, understandable when you consider that the first five screens contain no less than 150 separate animations. The team are quietly confident that they've got a Monkey Island 2 beater here, and from what I've seen so far, I'd tend to agree. We'll have a further report soon.







Up, up and away. Our adventuring hero swings across a chasm with the aid of a handy grappling hook. Don't look down, as it's a good few miles until you reach the pavement. Fall off now and there really wouldn't be very much of you left when they came to scrape you away. Although this is only a tiny sequence from the game, getting the perspective right here was a major headache and it had to have major revisions before it got past Revolution's quality control.

LITIL DIVIL

'Go to hell,' we all told Dan one day, so he did. Our intrepid reporter travelled to the steely depths of Sheffield to take a look at Gremlin's latest arcade extravaganza.

Let's face it, the *Dragon's Lair/Space Ace*-type games have about as much playability as a lump of toxic waste. Once you've drooled over the superb graphics and fluid animations, you begin to notice that there's not much of a game behind the gloss – and that's what really counts. You could be forgiven for thinking the same thing about Gremlin's *Litil Divil*, a game that's been in development for more than three YEARS (!!) and which is only now nearing completion. You've only got to take a look at the gorgeous screenshots we've included on this page to get an idea about what I mean. They're some of the best I've seen in a computer game, but that counts for diddly squat if the game plays like a brick.

Fortunately, it looks like Gremlin might just match the sensational looking graphics with some top notch gameplay. In the game, you control the eponymous hero, Litil Divil, who's a sort of cross between the Tasmanian Devil, a bucket of pink paint and one almighty hangover. He's on a quest (of course), to rediscover his former self after he was transformed into his new pug-ugliness by drinking from a magical pool of water. Doomed to roam the Lost City of the Underworld for all eternity, his only chance of escape is to travel through the realm and discover the Fountain of Normality.

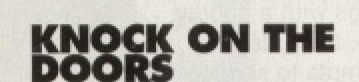


BEHIND THE SCENES

- *Title*: Litil Divil
- *Publisher*: Gremlin
- *Amiga Programming*: Jason Dowling
- *PC Programming*: John McLaughlin; Dennis Gleeson; Dominic Reagan
- *Graphics*: Nicola Sedgwick; Philip Plunkett; Aidan Walsh; John Moore
- *Music and FX*: Pat Phelan
- *Release Date*: April/May 1993

BEHIND THE SCENES

KNOCK ON THE DOORS



Set over five levels, each distinctive stage is made up of between eight and ten puzzle rooms connected by a maze of tunnels and corridors. Mapping skills will come in handy here, although a radar in the top left corner of the screen will give some indication of where you're going. The 3D perspective from immediately behind Litil Divil works well and the endless tunnels also throw up lots of water filled pits, spear throwers and wind traps amongst other such obstacles. Once you've found a doorway, all it takes is a hefty kick to gain entry to the room and then it's straight into an arcade-type puzzle. These take on many guises and either rely on brain or brawn or a combination of the two to help solve them. This is something a great deal of thought has been applied to, as the variety of tricks and traps is highly impressive. For every one idea that's made it into the game more than five have been rejected along the way!

Some rooms merely require simple shoot 'em up skills whilst others are more complex affairs and involve straining the old grey matter in order to work out what to do next. For instance, one room is full of huge spiders which have to be dodged while you let off a volly of shots against a huge serpent straddling the corner of the room. Another, more difficult, room involves timing your jumps across a huge slime-filled pit as large boulders bob up and down in the gooey mess and huge sea serpents try and knock you off each rock. A still harder room involves mixing the correct number of magical potions in a huge cauldron – get the recipe wrong and a variety of painful effects will rack your body. Some puzzles, though, are incredibly surreal and obviously the result of imbibing some kind of illegal substance. One such room has you bouncing up and down on three huge goldfish as you try and match the magical notes of a beautiful young nymphette.

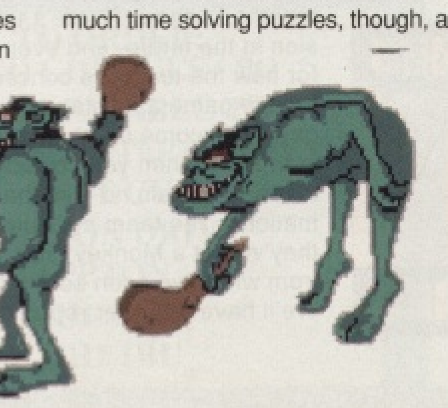
ANIMATED ANTICS

The game is also crammed with comic animations which occur at key points during the game, either triggered by your on-screen actions or, indeed, the lack of them. For instance, once you perform a certain action within a room your on-screen persona will then carry out a pre-determined animation routine. It's not advisable to waste too much time solving puzzles, though, as

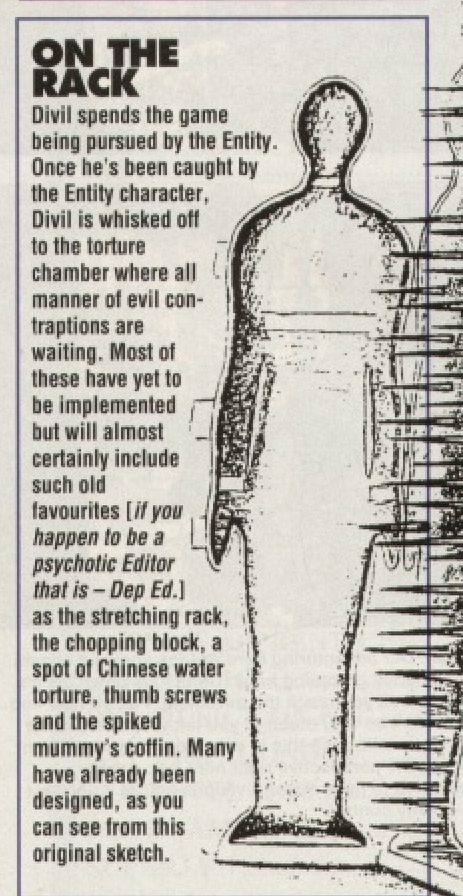


Litil Divil is pursued throughout the game by a hideously deformed character known as the Entity. Take too long and you'll be dragged off for a spot of correctional torture where various instruments will be used to put a premature end to your adventuring.

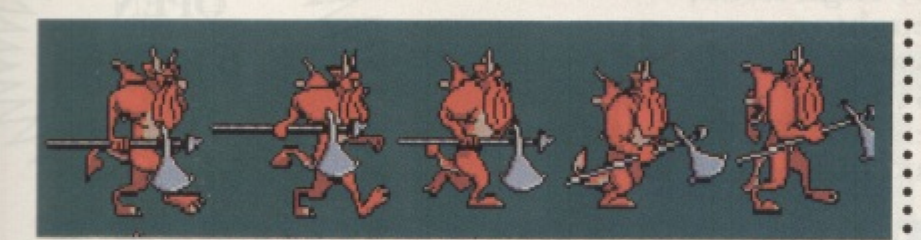
The finishing touches to the game are currently being implemented by Gremlin's Dublin offices whose track record includes *Plan Nine From Outer Space* as well as the Humanosaurs animated sequence at the start of the Bad Influence! TV show. Amazingly, they are the third development team to work on the game. The original idea and graphics were the work of Jerr O'Carroll and Ged Kedeney who left Gremlin to go and develop *Heimdall* and *Premiere* for Core. Another team then took over the project, only to leave a couple of months later. Finally, the project was handed over to Gremlin's new Dublin offices. Most of the game has been developed on the PC



ON THE RACK



Divil spends the game being pursued by the Entity. Once he's been caught by the Entity character, Divil is whisked off to the torture chamber where all manner of evil contraptions are waiting. Most of these have yet to be implemented but will almost certainly include such old favourites [*if you happen to be a psychotic Editor that is – Dep Ed.*] as the stretching rack, the chopping block, a spot of Chinese water torture, thumb screws and the spiked mummy's coffin. Many have already been designed, as you can see from this original sketch.





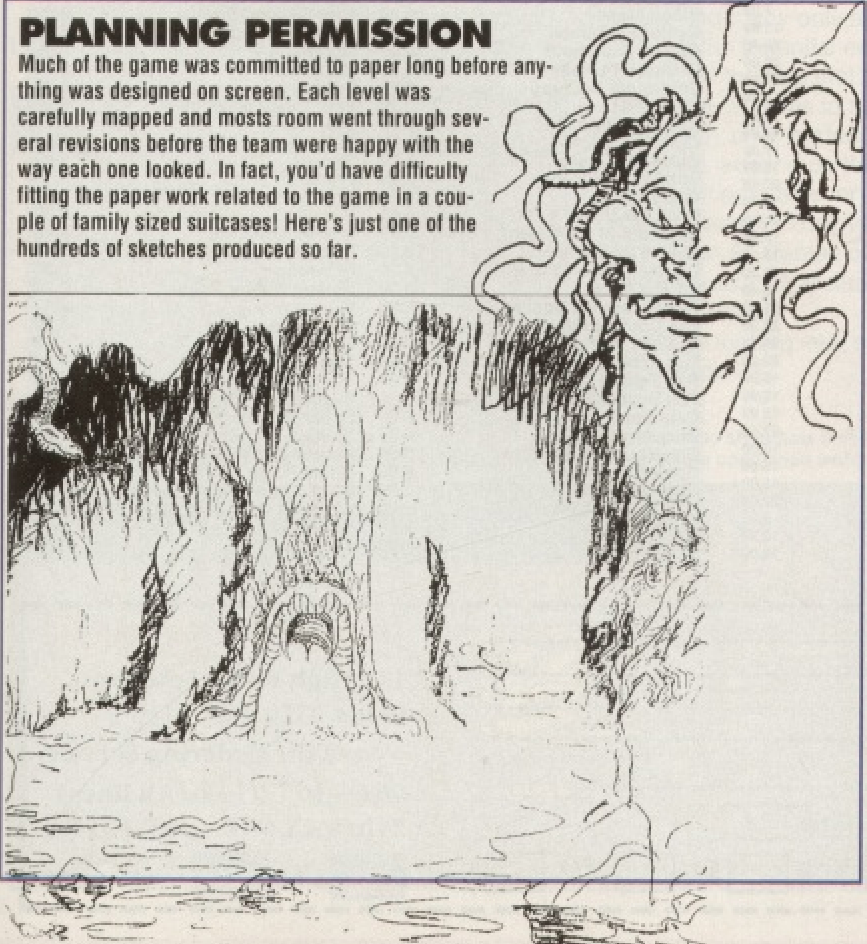


although a good third has been programmed on the Amiga, as the two separate teams hope to meet halfway thus cutting down on the workload considerably. It's envisioned that the game will take up between 5-7 disks and support a second disk drive as well as being hard disk installable. The Amiga's 32-colour palette has been used well and there are going to be lots of sampled speech and effects to give the game even more appeal.

As well as supporting A500/A600 machines, Gremlin are also working on a special CDTV version which will include much more animation and, hopefully, more puzzles. We'll have a full review soon.

PLANNING PERMISSION

Much of the game was committed to paper long before anything was designed on screen. Each level was carefully mapped and mosts room went through several revisions before the team were happy with the way each one looked. In fact, you'd have difficulty fitting the paper work related to the game in a couple of family sized suitcases! Here's just one of the hundreds of sketches produced so far.



BATTLETOADS

Are Mindscape ready to kick a turtle when it's down? John Mather looks at the latest amphibian wonders to appear on the Amiga.



Teenage Mutant Ninja Toads? Erm, sorry guys, but hasn't this idea been tried somewhere else? Like, maybe, three years ago! But nevermind, as what we've got here is a 'toadally' awesome arcade game which was an absolutely huge hit on the NES when it first appeared, selling squillions of copies worldwide. In fact, such is the demand for all things toad-like that the greensome threesome are set to star in their own coin-op in the States and a cartoon series is also in the works. These guys are huge in the US and there's every likelihood that they'll do the same over here. Respect is due!

And now, courtesy of American development team, Raze, the original arcade romp is set to appear on an Amiga near you this Easter. So what's it all about? Well, apparently, three young video game addicts get sucked into the game they've been playing and are transformed into three seven-foot tall battletoads – Zitz, Rash and Pimple. Unfortunately, Pimple and a rather cute Princess get kidnapped by the evil Dark Queen (boo!) so it's up to the other two toadies to help rescue them (hooray!). Unfortunately, the Dark Queen has a huge army of slaves at her command, including Psyko Pigs, Mutant Ratpacks, Robo-Manus and the Saturn Toadtrap to name but a few, and they're none too pleased to see you. Yep, we're into two-player beat 'em up action, so stand by your joystick for some serious waggling.

The gameplay is a mixture of gaming styles and varies from the beat 'em up action of the first level, through a neat jetbike riding sequence, to a *Nebulus*-style tower climb. Then there are other tasks to perform such as a rolling logs stage, where the idea is to keep your balance while avoiding the legions of nasties after your butt, and a vertically scrolling rope-swinging section. You might think such a mish-mash of styles wouldn't work, but it merely adds to the fun as you speed through the levels. Each level chucks up some new challenge and some new skill to master, so there's never a chance to get bored with what's going on.

The Amiga version of *Battletoads* was originally set for release in September last year, but Mindscape are now aiming for an Easter release. The problem has been all the incidental animations and graphics that appear in the game. There are literally dozens of animations throughout the game and many only appear at certain points. Such is the potential earnings from *Battletoads* across all formats that the American developers, Raze, are at pains to make sure everything is absolutely pixel perfect. This has meant boosting the team working on the game to four full time staff members as every level is checked for complete accuracy. They've also managed to cram in more than 90 frames of animation per character and included 12 obstacle-packed levels through which to travel.

It's all looking very swanky and we'll have a full review soon.

BEHIND THE SCENES

- *Title*: Battletoads
- *Publisher*: Mindscape
- *Graphics*: John Faichnie, Steve Leney
- *Programming*: John Meegan, Andrew Kerridge, David Shea, Jeff Gamon
- *Release date*: March
- *Price*: £TBA

BEHIND THE SCENES

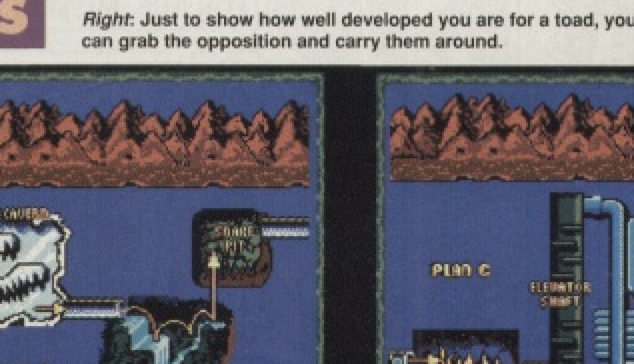
Top: Level two has you swinging on a rope as you descend through a dried out waterfall. Watch out for the birds!
Inset: Like a variety of console titles, the snake pit requires you to jump on the back of giant moving snakes to get to the top of the screen.



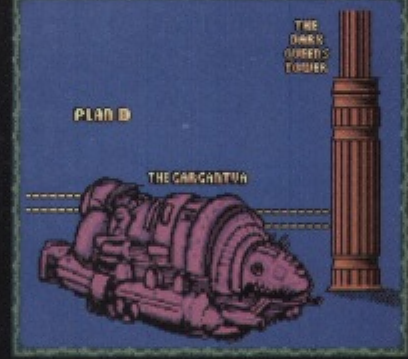
Above: Anything can be used as a weapon in this game. How about a nice snowball fight?



Right: Just to show how well developed you are for a toad, you can grab the opposition and carry them around.



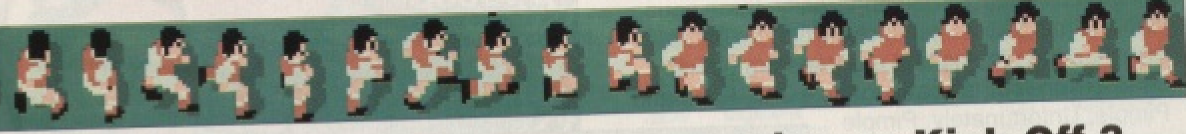




GOAL!



Goal! allows much greater manipulation of the ball. Players can determine the height, power and direction of set piece shots. It's even possible to curl the ball into the net from a standard corner.





The player you control is signified by a small line underneath his feet. It looks like this defender has fallen over his.

What's in a name? Formerly appearing as Kick Off 3, Dino Dini's new soccer sim looks likely to take the terraces by storm. Jon Sloan has a sneak preview.

If there is one type of game that is likely to split players into opposing camps it's a footie sim. *Kick Off 2* and *Sensible Soccer* must inspire more polemic views than a Liverpool vs. Everton derby. The current league leader is surely *Sensi Soccer* with its brilliant update – the 1992/3 season – which scored a massive 94% in December. Then again, that's only my opinion.

So, it was with a completely open and unbiased mind that I travelled to Dino Dini's home to look at his latest challenger for the crown. In case you don't know it, Dino Dini is the brains behind the brilliant *Kick Off* series of sims. Partly to please his army of fans Dino decided that the time was ripe for a new game.

The first thing to hit you about *Goal!* is the size of the sprites. Instead of the usual 16x16 pixels the new players weigh in at a stonking 24x16. While this may not be immediately apparent on our screenshots here, it does make an enormous difference to the gameplay. For those of you with a more traditional outlook, the thoughtful Mr. D. has also included the standard sized players. And, if that isn't enough, you will be able to switch between the two sizes at the touch of a button or, better still, at a predetermined (by you) point in the action.

Being a thoughtful sort of bloke Dino has taken note of one of the major criticisms of the two earlier *Kick Off* titles – that of the pinball-like gameplay.

Despite the incredible depth of play to *Kick Off 2*, it was extremely difficult to control, especially for beginners, resulting in the ball shooting around the pitch like an out of control manic pinball. 'It was a little bit fiddly, but *Goal!* uses a better system', says Dino. 'The aim of *Goal!* is to make it more accessible at the beginning. But because there's a greater depth to the game it means that it is difficult to master.' A truth I can testify to, being a complete game spaz, as even I was able to pick up the method after a few seconds (But I did still lose every match!).

SPRINT AND TURN

Dino's main aim in programming *Goal!* was to make it even more realistic than any other footie game. He is well on the way to realising that dream, as *Goal!* has some stunning new features, including player acceleration and deceleration, a turning circle which widens the faster you are running, and a special angle/power/direction control for set-pieces, like throw-ins and corners. Perhaps best of all, the computer teams will be even more intelligent and will try to take the ball from the front of a player rather than resorting to a sliding tackle. This was shown to good effect by Dino himself as he managed to hold another player off for quite some time before it got bored and fouled Dino's player!

Goal! will sport between 32-100 teams, each with 16 players. When you consider that each player will have his own set of eight statistics you can see how much work Dino has put into the game.

Another striking feature looks like being the pitch orientation. It has been more or less accepted by now that a soccer sim should run top to bottom. Dino wants to turn this notion on its head by including a horizontally scrolling pitch. The best part about this is that, because of the TVs aspect, you will be able to see more of the pitch on screen at any one time.

DINO DOESN'T PLAY FOOTIE!

In a shattering admission, Dino Dini revealed that he doesn't actually play football or even support any particular team! I know it's hard to believe but Dino only programmed the original *Kick Off* because Anco asked him to do a football game.

Still, we can't hold that against him because it all boils down to how well the game plays, and from what I've seen *Goal!* looks like being one of the best footie games for some time. As Dino says, 'I'm a better programmer now than when I started *Kick Off*, purely because I have had five more years of programming experience,' and it shows.

In an exclusive deal, we've teamed up with Virgin to bring you a fully playable demo of *Goal!* as soon as we can get our hands on it. The full game will be released soon and we'll bring you a full review then.

STAR PLAYER IN SHOCK MOVE

In an eleventh hour transfer, ace programmer Dino Dini has been poached by publishing giants, Virgin. This move sent shock tremors throughout the soccer world as Dino seemed tied to former publishers, Anco. For an undisclosed fee Dino has transferred all his coding to Virgin, although Anco retain the rights in the name *Kick Off*. *Goal!* was set to appear late last year as *Kick Off 3* (see CU Amiga preview, September 1992). As Anco have lost all coding it is unlikely that we will ever see a *Kick Off 3*. Both publishers and programmer were unavailable to comment.

BEHIND THE SCENES

- *Title*: Goal! (title may be subject to change)
- *Publisher*: Virgin
- *Programming*: Dino Dini
- *Graphics*: Design Studios
- *Release Date*: TBA
- *Price*: TBA

BEHIND THE SCENES

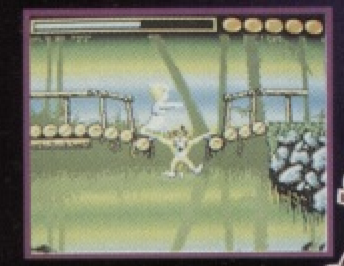
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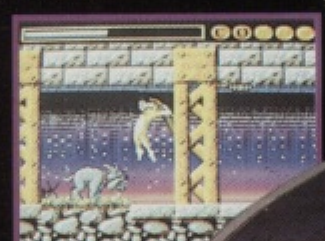


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D-DAY

The 6th of June 1944 was the day Hitler forgot to set his alarm clock. Tony Dillon wonders if he should have forked out for a wake up call.

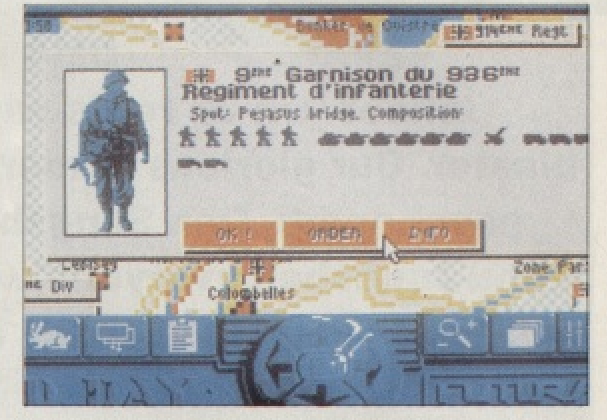
TOY SOLDIERS

Before each mission, you are given a quick bit of Newsreel-style film footage showing you what sort of mission it is (a bombing run shows an aircraft, a troop drop shows a guy on a parachute). This footage was made by someone with a video camera and a collection of World War 2 models, and unfortunately it shows. Sometimes laughably tacky, these animations are the only thing that let down an otherwise flawless presentation.

If you're too young to remember, Operation Overlord was one of the most important moments of World War 2. A single day – June 6th 1994 – of a brutal assault along the Normandy coast that the German armies were just not ready for. Consequently, D-Day became the day that the allied troops started to romp home. Legend tells the story of how one Adolf Hitler was feeling unwell and retired to bed early, instructing his butler only to wake him if he had important news. Soon after midnight, Operation Overlord began, and the news reached Berlin a short while later. The butler didn't wake the Fuhrer, thinking the news was not important enough. That's where that tale ends, which is a shame because I would have loved to know what became of the butler.



In the infantry section you take control of a small group of soldiers and direct them to their target. Resources are limited and the men's skills may not always be appropriate for the job.



Give orders to divisions on this screen. Send them to do specific tasks or to just regroup at one location. This is the closest screen to those found in traditional wargames.

THE STORY SO FAR...

D-Day tells the story of that day, and is to all intents and purposes the direct successor to *Sherman M4*, that wonderful tank simulation that had many a non-simulation enthusiast reaching for their joysticks time and time again. This new startegy sim from US Gold looks set to follow that success story.

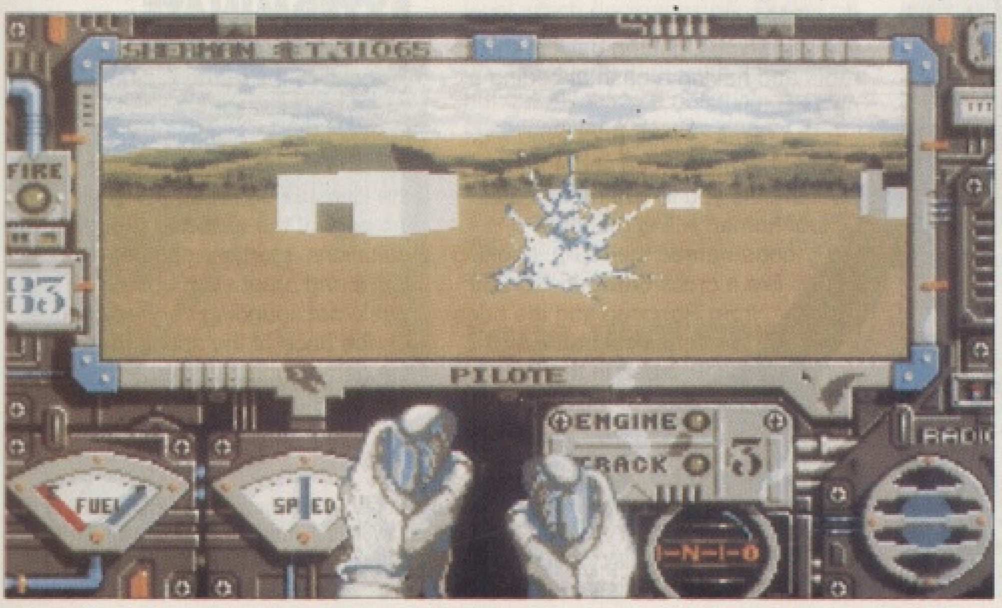
The four simulations within the game each involve some kind of bombardment attack on the enemy. You will be able to select to play all of them, or just specialise in one or two, leaving the computer to take your place in the others, which it will do, basing its result on historic fact and a table of probabilities.

The first simulation is troop dropping. The aim here is to take a plane load of troops, and drop them on a designated 'drop zone'. At the bottom of the screen are a bunch of icons, and your troops are shown as cute little guys with parachutes at the top of the screen. Yes, you guessed it, it's a *Lemmings* clone. As the wind blows the guys about, you have to set each one so that he will fall within the predefined area, while getting down as quickly and safely as possible and making sure he doesn't knock into any other troops.

Tank manoeuvres are the subject of the second simulation, and this is virtually identical to *Sherman M4*. At the start of the mission you are given a directive to follow and a number of tanks. Using a map mode, you can program the tanks to drive to specified locations under computer control. Or you can take control of each tank manually, handling both the driver's and the gunner's post simultaneously.

Bomber Raids are next and consist of a rather simple flight simulation. You have to take part in a daring low-level attack against key installations. The simulation is carried out in a third person perspective, and missions range from bombing simple installations such as bridges, to taking out enemy bases while under some heavy crossfire.

The last of the four simulations is the Infantry engagement. This is a very low level, map view strategy game with only a handful of soldiers. As always you are given a directive, e.g. blow up all the tanks on the map or destroy certain buildings.



After you've set the objectives you can take direct control of your very own squadron of tanks. It may be best to leave this up to computer control as you otherwise have to take over from both the driver and gunner.

SINK OR SWIM

You won't have to dive straight in at the deep end, thankfully. From the main menu, you will be able to select which of the 28 training missions to take part in (seven for each simulation) and at which skill level. A basic troop drop, for example, might consist of four troops being dropped in an empty area with no wind. A difficult tank manoeuvre would consist of three tanks guarding a bridge against 30 or so German Panzer tanks!

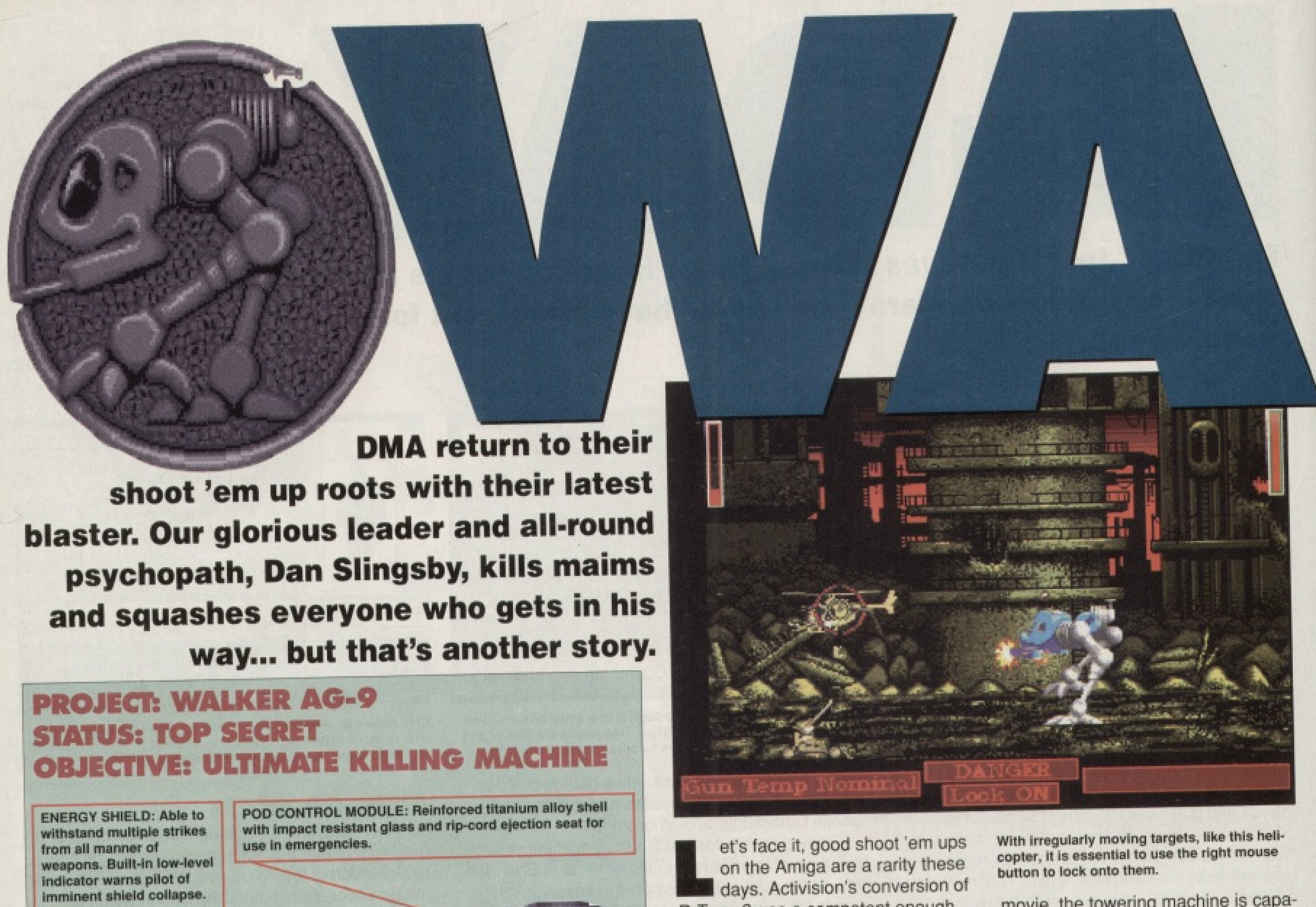
The campaign itself is run against a clock. Played over a complete map of the area, the computer alerts you as and when trouble spots are reached. Here, you can choose whether or not to take part in that particular confrontation. To aid you in your decision, the game will contain a complete database of all the companies currently on the map, including their numbers, weapons and overall strength. If the battle looks too tough for you, you can leave it up to the computer.

From what I've seen the presentation looks superb. Although the game carries a lot of information, it should be very easy to access. The control menus and game speed have had a lot of thought put into them. As for the sound, spot effects are going to be the order of the day rather than a full backing track. *D-Day* could be an interesting collection of breeds, and one that may work very well indeed. Time will tell. We'll bring you a full review soon.

BEHIND THE SCENES

- *Title*: D-DAY
- *Publisher*: US Gold
- *Graphics*: Nicholas Massonat
- *Programming*: Christoph Perrotin, Isabelle Maury, Phillipe Tesson
- *Release Date*: February
- *Price*: TBA

BEHIND THE SCENES



DMA return to their shoot 'em up roots with their latest blaster. Our glorious leader and all-round psychopath, Dan Slingsby, kills maims and squashes everyone who gets in his way... but that's another story.

With irregularly moving targets, like this heli-copter, it is essential to use the right mouse button to lock onto them.

PROJECT: WALKER AG-9
STATUS: TOP SECRET
OBJECTIVE: ULTIMATE KILLING MACHINE

ENERGY SHIELD: Able to withstand multiple strikes from all manner of weapons. Built-in low-level indicator warns pilot of imminent shield collapse.

POD CONTROL MODULE: Reinforced titanium alloy shell with impact resistant glass and rip-cord ejection seat for use in emergencies.

POWER POD: Small fission reactor capable of running for an indefinte period. Vulnerable to sneak attacks from infantry men.

TWIN-BARRELLED MACHINE GUNS: Capable of pumping out 600 rounds a minute at maximum power but subject to severe overheating. Automatic cut-off activated if overheat-ing occurs.

ALL-TERRAIN C.L.A.W. MOBILITY SYSTEM: Specially designed to enable the Walker to move over any kind of terrain. Powerful enough to crush an armoured vehicle beneath them.

Let's face it, good shoot 'em ups on the Amiga are a rarity these days. Activision's conversion of *R-Type 2* was a competent enough blast, but moved at a snail's pace when the screen got too crowded. Then there was *SWIV*, which was fun while it lasted, but the diffi-culty level wasn't nearly tough enough. Only Team 17's *Project X*, with its arcade quality graphics and game-play, has really cut the mustard in recent times, and then it was so incredibly difficult that I bet few of you have progressed past level two even now! So it's encouraging to see no lesser talent than DMA, the people who brought you *Lemmings*, getting back to their roots and having a bash at coding a new blaster.

The result of their endeavours is *Walker*, a fast-paced shoot 'em up which puts you in control of a 30-foot human killing machine code-named the AG-9. Looking like a cross between ED-209 from Robocop and the huge mechanical transports seen in the Return of the Jedi movie, the towering machine is capa-ble of spewing out an endless torrent of death from its twin machine guns mounted beneath its swivelling head.

The dodgy sci-fi plot involves some nonsense about two warring factions attempting to destroy each other by travelling through time and wiping out each other's civilisations. Leaving logic and the Space-Time continuum aside, it's not the most stunning excuse for a bit of blasting I've ever read, but does give some variety to the proceedings as you blast your way through four different time zones.

EXTERMINATE, EXTERMINATE

The aim of the game is simple: guide your Walker assault vehicle across a horizontally scrolling landscape blast-ing as much military hardware out of the skies as possible, while also tak-ing care of the assorted ground battalions, mortar emplacements, tanks and other such obstacles. While not sounding very innovative, it's the pace of the action that makes the game such a winner – it just doesn't stop for a second. As soon

TOOLING UP

Although you possess a powerful Walker assault vehicle, your enemy has a vast number of men and resources at their disposal. These include everything from horse-drawn mortar emplacements to heavy duty death ships that strafe the ground with laser fire. Here's just a small selection of the hardware on offer.

LKER



Take too many hits and your craft's energy shields will be history. Sit back and watch the pyrotechnic display.

Terminator revisited! If you've seen Arnie's blockbuster movie, then you'll feel at home on the Future World level and that's for sure.

as you've cleared one screen you're right back in the thick of things as another legion of enemy sprites charge at you.

The Walker pod and the innovative control method are probably the game's most impressive features. More than 80 frames of animation have been used to depict the Walker, an impressive mechanical behemoth with two huge gun turrets mounted underneath its swivelling head. The high-tech beast is controlled by a combination of mouse and keyboard controls which might sound complicated but, in practice, they work a treat. Two keys control the backward and forward movements of the Walker as it moves about the screen while the mouse controls an on-screen crosshair. A click on the left mouse button unleashes a volley of shots in the direction of the crosshair, while holding down the right button locks the targeting system on anything that's near at the time. This is a much-needed option, as manually tracking some of the faster-moving enemy sprites is damn near impossible.

It's not just a fire-and-forget type game, though, as the machine guns can overheat and close down if you use them continuously, so short rapid bursts are the best way to make progress. There's also an energy level which decreases depending on the amount of enemy fire you soak up. This starts at maximum strength, but quickly takes a nosedive, so you can't just wade into the enemy and try and stomp them underneath your huge mechanical feet. It's best to try and keep your distance and pick off the enemy sprites as soon as they rush onto the screen.

All that remains of your once mighty craft is a sludge pile of electronic hardware.



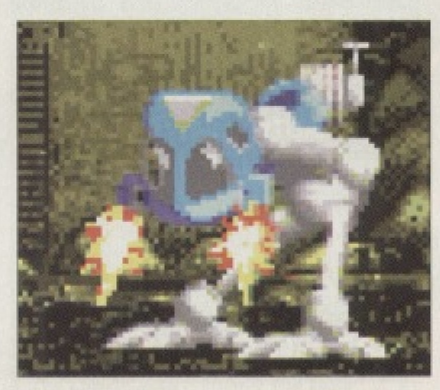
FOUR-WAY FIRE

In all, there are four levels to complete, each made up of two stages. These were to include a blasting stage and then lead into a *Prince of Persia*-style runabout where you'd dismount from the Walker and pick up new ammo supplies and energy pods. Unfortunately, the latter elements of the game have been dropped in favour of cramming in more blasting action, so the second stage of each level is just more of the same. Good though it is, it can get quite monotonous at times and the runabout stages would have helped break up the action quite nicely as well as presenting more of a tactical challenge.

Another quibble is the lack of any kind of power-ups or add-on armaments. It's alright having an endless supply of small arms fire but where are the triple-way fire, smart bombs and bolt-on lasers? Merely slugging it out through each stage for a showdown with an end-of-level guardian gets a bit boring after a while, especially as the opposition possesses far greater firepower than your trumped up pea-shooters. I'd also question the difficulty level in places, especially when the screen is flooded with airborne gliders – it's almost impossible not to sustain crippling damage under such an attack. Thankfully, you begin the game with four lives and each stage has a number of restart points, but even so it's a bit on the hard side.

Walker is a curious game in many respects, but the weirdest thing about the game is that it actually works better on a bogstandard A500 than it does on the A1200. The faster processor of the latter machine makes everything move just a little too fast. The ground troops rush onto the screen at warp factor nine and the airborne vehicles swoop down onto the Walker like some sort of bird of prey. On the

Exterminate. Kill everything. Destroy all life foms. Kill, kill, kill. [Er, steady on please! - Ed]





As in *SWIV*, there's a steaming locomotive to blast to smithereens. Keep an eye out for sneaky foot soldiers who'll use the train for cover and then launch an attack.







If the armaments of the Second World War look a bit pedestrian, why not get stuck into the future World section and tool up with some heavy duty hardware.



Dropping out of the sky, a USAF bomber makes a low-flying run and drops its lethal cargo of high explosive bombs right in the path of your Walker. You didn't stand a chance, sucker!

A500 things quieten down a bit. Don't get me wrong, it's still fast and furious, but it all seems a little bit more realistic. The A1200 plays like one of those old black and white movies that's been speeded up with the cops and robber charging about the screen like there's no tomorrow.

SONIC SCREAMS

The in-game sound effects are just brilliant. The mechanical clunking noises as the Walker stomps across the screen are excellent, as is the rattle of the twin machine guns as they rake the landscape. Then there are the screams of the snipers as they fall to their death and the droning sounds of a squadron of bombers passing overhead. The first level helicopters fly onto the screen with Little Richard's 'Long Tall Sally' blaring from the speakers in a tribute to Arnie's Predator movie. A lot of effort has gone into the samples used in the game and it adds significantly to the on-screen action.

The game's graphics are also a bit darned good. Although the miniature foot soldiers resemble Spectrum sprites at times and are even tinier than those used in *Lemmings*, they move realistically about the screen as they check their positions and run for cover once you let off a volley of shots in their direction. The war-ravaged scenery is quite spectacular, although the difference between levels isn't that noticeable – one partially destroyed tower block looks suspiciously like the next, no matter which time zone you're in. Where the graphics truly excel is in the depiction of all the various bits of military hardware, from the mortar emplacements and motorbike riders through to the armour-plated tanks and troop carriers to the absolutely huge Zeppelin that hovers ominously in the sky. The attention to detail is staggering and the copper effects used to illuminate the sky help lend an eerie look to the proceedings.

All in all, *Walker* is a more-than-competent blaster with a novel control system and some fast and frantic gameplay. A few tricks have been missed that could have dramatically improved the game, but you're still left with one of the best shoot 'em ups we've seen in a long, long time.

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RELEASE DATE:	LATE FEBRUARY
GENRE:	SHOOT 'EM UP
TEAM:	DMA
CONTROLS:	MOUSE/KEYBOARD
NUMBER OF DISKS:	2
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	N/A
MEMORY:	1Mb

GRAPHICS	0 ◆◆◆◆◆◆◆◆◆◆ 10
SOUND	0 ◆◆◆◆◆◆◆◆◆◆ 10
LASTABILITY	0 ◆◆◆◆◆◆◆◆◆◆ 10
PLAYABILITY	0 ◆◆◆◆◆◆◆◆◆◆ 10

"A fast and frantic blast that won't disappoint."

OVERALL 82%

TAKE A WALK ON THE WILD SIDE

There are four levels to blast through, with each one sub-divided into two distinct stages. Each level is set in a particular time zone which is reflected in the kind of enemy hardware you'll encounter. Here's a quick rundown of what to expect in each zone.



WORLD WAR TWO

The Walker first materialises during the course of the Second World War and immediately encounters a parachute regiment and horse cavalry. Next up is a couple of low-flying USAF bombers which unleash their deadly cargo of bombs and then some heavy mortar fire kicks in. Watch out for the steam train loaded up with supplies – it can't actually cause you any damage but it can obscure the enemy troops hiding behind its wagons. There's also a huge Zeppelin which makes an appearance and whose firepower can be quite overwhelming. Thankfully, a couple of rounds fired into its hydrogen-filled underbelly will end its threat. The end-of-level guardian takes the form of a V2 rocket launcher. Fail to stop it from launching its rocket and you lose a life and have to go back to the last restart point.

URBAN WARFARE

The next destination for the Walker resembles war-torn Beirut and is a much more up-to-date scenario. Here, the enemy are kitted out with flamethrowers and motorised hang-gliders and are adept at laying mines and careering around in Mad Max-style cars which have built-in rocket launchers. There's also a very annoying guy who uses a grappling hook to shimmy up the side of the Walker vehicle and plant a bomb. To get him off, you have to rock the Walker from side to side and then blast the critter once he swings into the sights of your gun. Sniper fire is another hazard on this level, as are assault 'copters which zoom in for a quick kill. To take out the latter menace, blast away their rotor blades and they'll crash to the ground.

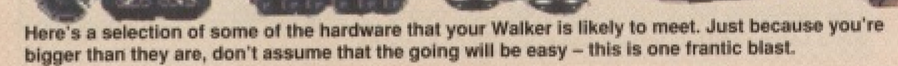
INDUSTRIAL LEVEL

The third time zone is exactly the same as the one we gave away on our January coverdisk, except even longer. If you missed it, tough, as I'm not about to tell you something almost everyone else already knows.

FUTURE WORLD

In the final level the troops are kitted out with their own personal jetpacks and fly in formation teams ala Moonraker. There are also all sorts of Terminator-style assault craft with laser barrages coming from almost every direction. Some of these expand once they've been unleashed and can fill almost the entire screen if you fail to take them out. The ultimate objective if you manage to get this far, is to trigger a nuclear explosion at the end of the second stage and thus win the war.





Here's a selection of some of the hardware that your Walker is likely to meet. Just because you're bigger than they are, don't assume that the going will be easy – this is one frantic blast.

A-TRAIN



All aboard. Dan Slingsby tries out the service in Maxis' new sim. Cold teas and stale sarnies will be available in the buffet car.

Here's a land ripe for development. Once you've got a thriving development underway, how about placing a hotel near the lake?

Contrary to popular belief, I am not a trainspotter. Yes, I do possess a beige-hooded anorak and I'm sometimes prone to spots, but that doesn't mean I spend my weekends at Doncaster station frantically scribbling down engine numbers and hanging around public toilets. Strange, then, that I should be so completely hooked on Maxis' latest release, an in-depth train management simulation that's so detailed it even allows you to set the switching points on the track and work out a timetable for up to 25 passenger and freight trains.

It's not just a train sim, though. There's the 'triple challenge' of developing a railroad network, building a thriving metropolis and investing all your surplus cash to create a burgeoning financial empire. Yes, I know what you're thinking, this all sounds a bit like *Sim City* with trains, and you wouldn't be far wrong, except that it's a hell of a lot more involved. Whereas *Sim City* used commercial, industrial and residential building blocks to piece together a city, *A-Train* involves setting up a mass transit system to get things moving. Running a successful railway stimulates growth in the neighbouring hinterland, with residential blocks, factories and offices being built around the stations. Once you've started to develop the land, the computer takes over adding its own residential and commercial districts. Pretty soon, major roads begin to appear, land prices soar and you're well on your way to becoming a property magnate.

There are six different scenarios to choose from at the start of the game and these range from building up a rail network from scratch or developing an existing one, to taking over the running of a failed transit system and developing a coastal resort (check out the scenarios box for further details). To help you get the most out of the program, Maxis have written a huge 140-page manual which includes a handy walk-through guide. This details all the functions of the various icons that appear in the tool box at the bottom of the screen as well as providing useful hints, tips and strategies.

DOWNTOWN

Most of the main screen is viewed from a three-quarters top down perspective of the immediate area, which is nicely detailed. To scroll across the terrain, you can either use the arrow keys or click on the sides of the screen with the mouse's cursor. At the bottom of the screen is a small tool box containing all the commands that are necessary to get started. These include icons for the placing and laying of new tracks, purchasing trains, scheduling arrivals and departures, building stations, apartments, factories and even baseball parks. Clicking on any of these calls up a new window from where you can carry out specific actions. For example, clicking on the track laying icon brings up a new window which asks whether you wish to lay new track or remove existing lines. The cost of each new piece of rail is also shown – this can vary depending on the cost of laying the track and which type of land you're aiming to build it on.

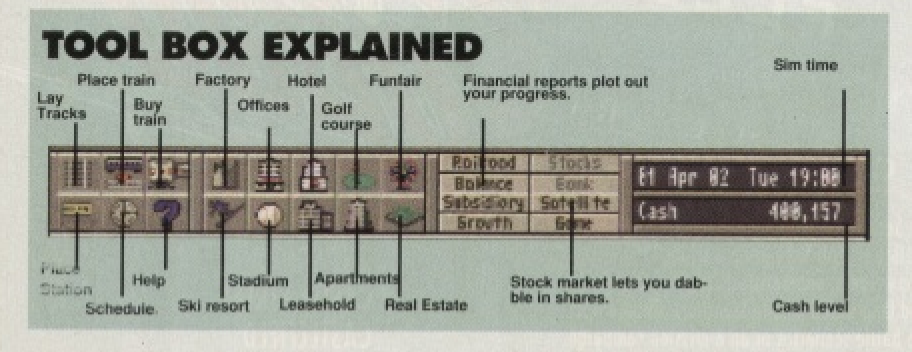
Next to the icons are a series of information buttons. Clicking on these reveals various financial details relating to your company such as the operating profit (or lack of one) and an operations report, as well as a satellite view to get an overall idea of how things are shaping up. There's also a bank option, which enables you to fix up loans for further expansion, and a stock market option. It's not necessary to get stuck into share dealing, but it does help diversify your interests into other areas . But remember, kids, the price of shares can go down as well as up!

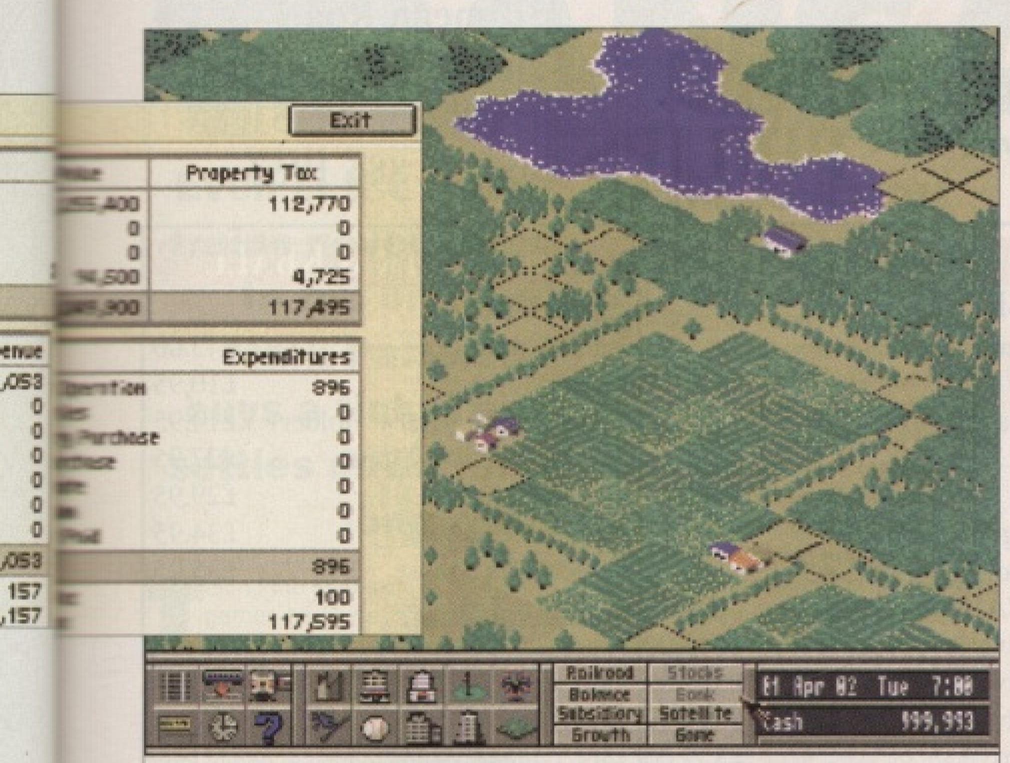
Track laying is a bit complicated at first, and it's difficult to create curved lines. I'd have liked to have seen a bank of differently shaped pieces that could have been positioned on screen instead of the right angled pieces on offer, but, with a little practice, you'll be looping the loop before you know it. The first thing you've got to do once you've started a new game is to get a track up and running and start earning some cash. A closed track with two stations at either end is a good way to begin. Schedule a passenger train to run up and down the line, position some residential units at one end of the track and some offices at the other, and you'll be in business. The most effective departure times for a train are 8am in a residential district and 6pm in a commercial area. It's at these times that most people use a train.

It's not quite as easy as it sounds, though. Buildings need bricks, strangely enough, so you'll need to purchase a freight train to bring in fresh supplies or build a factory to manufacture some. Once you've got a sufficient quantity, it's time to start to invest in some real estate and develop your residential and commercial districts. It's best to buy up the land nearest each of your stations at the start of the game as the price of this area will skyrocket later on and can provide a good source of rental or sales income.

Taxes and debt schedules are also

The aim of the game is to transform the lush countryside (top) into the thriving metropolis we see here.





Various pull-down menus detail how well you're doing throughout the course of the simulation.

a problem. Taxes are due at the end of the financial year, and if you haven't got the dosh to pay them, then it's effectively game over. You're faced with a 50% tax on any profit you make, a cripplingly high figure, so invest surplus cash in fixed assets before the year's end, as these are taxed at a mere 5% of their value. Get into debt at the bank and you'll receive a foreclosure notice, again putting a premature end to the proceedings.

GET CONNECTED

Once you've constructed a successful line, it's time to open up additional routes. Connecting lines can be built at angles of 45° to existing lines, but you'll then find you need to pay more attention to scheduling trains if you're to avoid a pile up. The best type of line to develop is a loop of track, known in the business as a belt line. By setting up several stations around the loop, it's possible to have four or five trains running simultaneously. The enclosed land will soar in value, so if you buy it up at the start, you'll make a financial killing.

Comparisons to Sid Meier's *Railroad Tycoon* are inevitable I suppose, and it must be said that Microprose's offering is much the better game. Maxis like to refer to their titles as 'software toys' or simulations rather than games and this is relfected in *A-Train*'s open-ended approach. Although there's a vague goal of reaching a profit level of $50 million, it's possible to keep on playing indefinitely. You also operate in a monopoly, so there's no competition, no price wars and no underhand dealing – all in complete contrast to Sid Meier's offering.

Unfortunately, *A-Train* only runs off hard disk, so its market is pretty limited. It comes in both a hi-res and low res option, and there's not much difference between the two except that the hi-res version is more detailed. A word of warning, though, the high res version needs 1Mb of RAM plus 1/2Mb of Chip RAM so make sure your system is able to cope. Overall, I preferred the low-res graphics, mainly because they were less cluttered and more clearly defined. The sound is terrible, some wobbly Hammond Organ-type music and electronic bleeps and that's it.

Overall, *A-Train* is an enjoyable game, guaranteed to keep you occupied for weeks if not months. If you can't wait until *Sim City 2000* is released at the end of the year, then give it a try.

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RELEASE DATE:	OUT NOW
GENRE:	GOD SIM
TEAM:	ARTDINK
CONTROLS:	MOUSE
NUMBER OF DISKS:	2
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	YES
MEMORY:	1mb (BUT SEE ABOVE)

GRAPHICS	0 … 10
SOUND	0 … 10
LASTABILITY	0 … 10
PLAYABILITY	0 … 10

"Come on everybody, let's do the locomotion..."

OVERALL 78%

SCENARIOS AND STRATEGIES

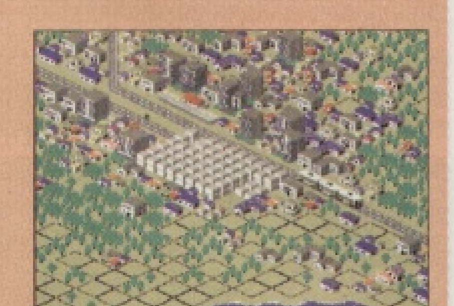
There are six different scenarios to choose from at the start of the game. Each have varying geographic features and are in different stages of development.

NEW TOWN



Besides an old railroad line and a station, there are only small residences and ranches. The 'new town' is in the suburbs of a big city of the map, and its population needs increasing. It lacks facilities such as department stores and lease buildings, and quickly needs a profitable railway line to link it to the city.

BAY AREA



There is already a large population. The problem here is how to effectively use the old railroad line at the top of the map and how to transport the materials to develop the bay area at the bottom. Doing nothing with the old line will land you in debt because of the expenditure you face in leaving it unattended. An industrial strip near the harbour will stimulate the economy.

RESORT DEVELOPMENT



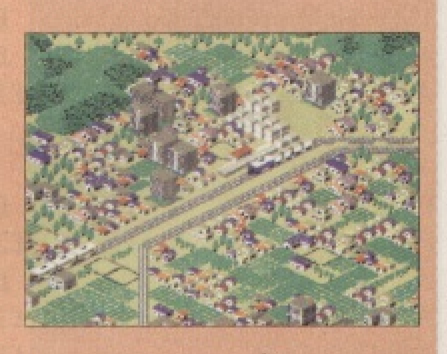
This area is ripe for resort development. There's an airport nearby, but just ignore it. The old railway is too short and the materials storage area inadequate for future needs. Extend the line and buy ARIIIs. After making some money, set up a double-line railway. Sculpt the city around the mountains and lakes. You'll probably need a bank loan to develop the site's potential – try to work with one-year debt.

MULTI-CITY CONNECTION



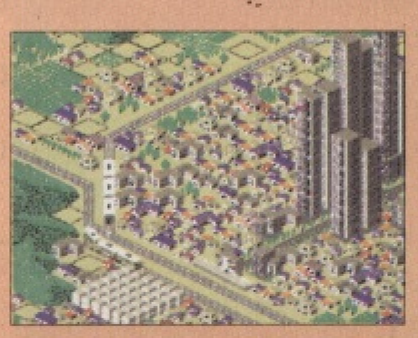
Industry is in decline. There's no cash. It's time to borrow your way out of a recession. Concentrate on industrial development and then residential centres. Connect the scattered cities and villages by railroad to stimulate growth. Focus on expanding types of business but keep in mind that a rash of thoughtless development may bring a state of chaos to the local business community.

RECONSTRUCTION



Scenario five's city is at an advanced stage, but progress will stop if the transportation network lags behind developments. The belt line is failing to make money and must be reconstructed. Your expenses are twice your income, and lack of cash is a big concern. Remove uneconomical trains and develop new routes if possible. Buy apartment blocks and then develop the area around the lake.

DOWNTOWN REORGANISATION



Map six has a profitable belt line and the city is already on a large scale. The industrial centre is beginning to deviate away from the centre. Traffic jams have started to appear. You're going to have to reconstruct the transport system in order to keep up with the pace of change.

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TRANSARCTICA

Even in the future trains never seem to run on time. Mark Patterson buys a ticket and settles down for a long wait.

Taking the lead from such PC games as *Dune 2*, Silmarils have come up with, would you believe it, a futuristic train simulation.

The Earth has been turned into a frozen wasteland by a failed experiment aimed at counteracting global warming. What's left of mankind resides in small communities linked by railways controlled by the nefarious Viking Union. After reading some books explaining how to reverse the effects of the experiment, you've saved up your hard earned cash to buy a train of your own and set out trying to implement this plan.

The Viking Union aren't very enthusiastic about your attempts at defrosting the Earth, as the end of the global winter will spell the end of their monopoly on the rail lines. They're out to stop you any way they can, which includes sending heavily armoured attack trains out after you.

***Below*: Trading mammoths is very profitable. Before you can enter this market you'll need to save up some cash and buy a special car to transport them in.**

UP THE JUNCTION

Trading forms a large part of the game's strategy. Items ranging from petrol to mammoth dung are all negotiable commodities, and it's up to you to find out who needs what.

Towns are divided into two main categories, trading posts and manufacturing plants. The latter is where you buy extra carriages for your train. These include prison cars for transporting slaves, and missile cars for defence. Trading posts are where you make your cash. Commodities have different values in different towns and it's down to the player to work out where cargoes are worth the most. Should you buy a town's entire stock of an item, you're going to have to wait a fair while for them to produce more of it. This prevents you depending on one cushy trade route.

TRAIN-ED KILLERS

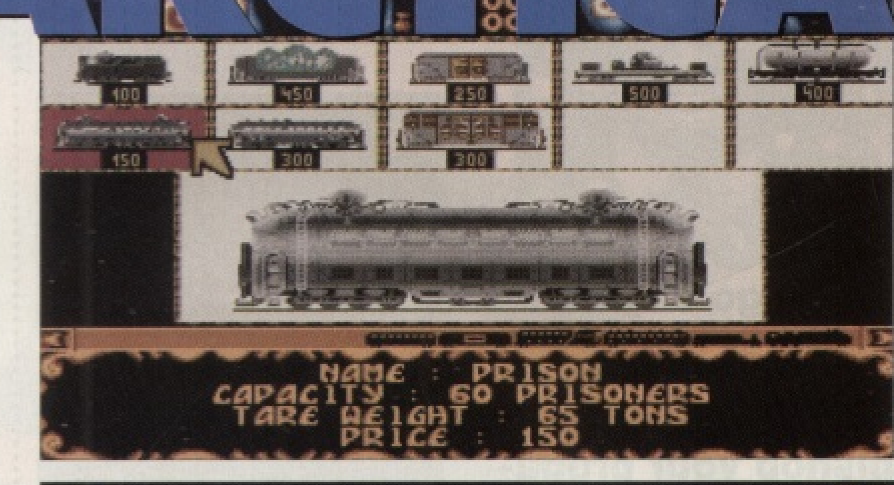
The Viking Union are constantly on your tail, and if they catch up with your train a battle ensues. Your train is defended by a small security force, who have no objections to charging the enemy, but aren't very effective on their own. To help you out you'll need to buy a machine gun or missile car. These allow you to attack an enemy, who is usually similarly armed, at a distance. Any car that takes too many hits is destroyed. If you're engine is scuppered then you're ruled out of the game.

The game's currency, lignite, brings new meaning to the phrase burning money. Lignite is a form of coal which, apart from being used to buy things, can be shoved into the fire should you run out of the worthless, but highly combustible, anthracite. Naturally, running out of anthracite doesn't bode well for your bank account.

One altogether tedious, and virtually pointless part of the game is stoking the engine. Coal needs to be regularly chucked into the furnace to keep the boiler going. To do this you call up the engine room screen, and click on one of the two blokes standing either side of the furnace, who then shovel the coal in. This process has to be repeated so often that it soon becomes tremendously boring. Unless you're a hard-core train freak like our beloved Editor, Dan, the novelty value of watching someone shovel coal in a computer game wears off in no time at all.

WEIRD COMBINATION

This is an extremely unusual game, combining elements from *Midwinter*, *Railroad Tycoon* and *Dune 2* to produce something that's altogether weird. Despite its apparent complexity, it doesn't take long to get to grips with most of the features, and once you've done that, *Transarctica* doesn't offer much more. This is one for serious train simulation freaks only.





***Top*: Extra carriages range from oil tanks and barracks for your soldiers, to missiles and machine gun cars which help you fight off the Viking Union.**

***Above*: This is the engine works where you can pick up new carriages for your train.**



DERAILMENT

One effective way of preventing a train from reaching its destination is to blow up the line. For this your locomotive is outfitted with steam-powered mini-trains, which are packed with explosives. These whiz down the track ahead of you, which makes them ideal for testing whether there's any rail ahead of you or to inflict mounds of damage on any on-coming vehicles. Their fuses can be set to go off when they hit a bridge or particular section of track, so timing is all important. They do have a disadvantage though. When they run out of steam they come to a dead stop, and if you carry on regardless you'll crash into it and blow yourself up.

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RELEASE DATE:	OUT NOW
GENRE:	STRATEGY
TEAM:	SILMARILS
CONTROLS:	MOUSE
NUMBER OF DISKS:	2
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	YES
MEMORY:	512k

GRAPHICS	0–10
SOUND	0–10
LASTABILITY	0–10
PLAYABILITY	0–10

“Original variation on the sim genre, but lacks variety”

OVERALL 69%



RAGNAROK

If you go slightly damp at the thought of taking a bishop your probably quite perverse. Tony Horgan looks for a cure.

Norway's famous for many things: a large fishing industry, Vikings, mountains, fjords, tourists in day-glo anoraks, the list is endless... And then of course, there's that old favourite – King's Table, rapidly overtaking snakes and ladders as the world's most popular game, or so it says here.

If the words 'rook bishop to knight king four' have got you itching for a quick session of chess, then you have my condolences. Sympathies aside, do you ever fancy something a bit different? Something with the challenge of chess, but with a cunning twist? *Ragnarok* could be just the ticket... and then again...

Based on Kings Table, *Ragnarok* is a kind of poor man's *Battle Chess*. You can play it against a friend, or against the computer in either a single game, or a full tournament. The rules are like a cross between chess and draughts, with extra ones added in an attempt to spice it up a bit.

One player starts with all of his pieces amassed around the middle of the board, while the other has his pieces lined up along the edges. The idea is for the first player to get his central piece to one of the corner squares. The second player has to stop his opponent doing so by capturing his central piece. To do this the second player has to surround the central piece on all four sides with his own pieces. In the process, both players can take each other's lesser pieces by sandwiching them between two or more of their own. Got that?

When a piece is taken, you get a *Battle Chess*-style animation of the characters fighting it out. Unlike *BC*, this doesn't actually take place down on the board. Instead you get a close-up scene overlaid on the board, with some of the mankiest animation I've seen for quite a while. Most of the characters have groin fetishes, knocking off their opponents with underhand stabs or magical bolts. The graphics pick up occasionally, with the appearance of cameos of the computer players.



It all feels a bit crowded. With half the pieces encamped in the middle of the board, there's not much scope for varied strategies. If you're the one trying to get to a corner square, it's not so bad, but if you're the defending player, there's nothing much to spur you on. Falling between the complexity of chess and the simplicity of draughts, it could provide a short term diversion for hard core strategists.

RAGNAROK: £34.99

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RELEASE DATE:	OUT NOW
GENRE:	STRATEGY
TEAM:	IMAGITEC DESIGN
CONTROLS:	MOUSE AND JOYSTICK
NUMBER OF DISKS:	3
NUMBER OF PLAYERS:	1-2
HARD DISK INSTALLABLE:	YES
MEMORY:	1Mb

GRAPHICS	0 – 10
SOUND	0 – 10
LASTABILITY	0 – 10
PLAYABILITY	0 – 10

A scrappily executed chess variant, let down by poor quality animation.

OVERALL 50%

CARNAGE



Travel all the way back to the mid-eighties and you'll find a very popular arcade game by the name of *Super Sprint*. This map-view, multi-player racing game was a massive hit both in the arcades and on home machines, thanks to its Activision license. Since then we've had *Supercars*, *Grand Prix Simulator*, *Jupiter Run*, and now we have *Carnage*. The latest in a long line of very small cars with fiddly rotational controls.

Carnage features 16 tracks, and up to four players can race each in sequence as part of a league-based championship. Any less than four human players and the computer takes the remaining wheels. Three laps of each of these tortuous circuits have to be completed within the time limit, and if applicable, before any of the computer drone cars finish the race.

It's fast by any reckoning, but the controls are a little unpredictable. The acceleration, for example, is irrational. Sometimes you can shoot from a standing start without using turbo charge or nitro or whatever it's called in this incarnation, where as other times you can't get going without a push. This isn't a bad version, but with Gremlin's *Supercars 2* already out on budget, why would you want to look at this?

Tony Dillon
Zeppelin £7.99

68%

INTERNATIONAL TENNIS

I've never really held out much hope for a decent tennis game on the Amiga. In fact, the only really playable tennis game I can remember was *Match Point* on the Spectrum, about nine years ago. I had just about given up hope completely when what should pop into my hands but *International Tennis*, and what a brilliant version of the sport it is.

There are certainly enough options to keep anyone happy. There are three different types of court for you to play on, lawn, clay or asphalt, all viewed from one end of the pitch in forced perspective, and you can play singles, doubles, male or female. In fact, the only option that seems to be missing is the keyboard controls for the ball boys!

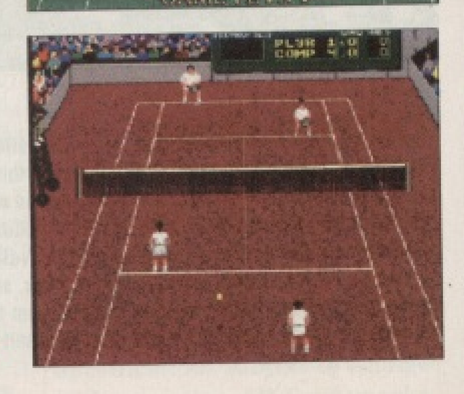


The controls for the game are very simple, far simpler than most. The eight way control moves the player around the court, and the fire button swings the racket. Holding one of the joystick directions while swinging adds different effects, such as more power or spin, but it's done logically, i.e. holding left causes the ball to spin to the left.

It's cheap, it's fast and it's playable. Get it!

Tony Dillon
Zeppelin £7.99

87%



LEMMINGS 2 THE TRIBES

Suicide is painless, or so they say, so we gave Dan a revolver and a copy of Lemmings 2, shut him in the games cupboard and awaited the results. Unfortunately, he emerged unscathed.

THE DIRTY DOZEN

There are 12 tribes in all, each offering a selection of different skills and playing styles. Here's all 12 of 'em, with a brief description of what to expect in each world.

BEACH



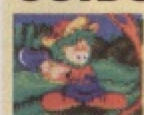
This lot are so laid back that they nearly fall over. Expect lots of beach-style obstacles to overcome, such as huge beach balls blocking the way and lots of water-based puzzles.

HIGHLAND



We might not find out what they're wearing under their kilts (and I don't think I'd really like to know, either) but why they've all got ginger hair is beyond me – bloody stereotypes!

OUTDOOR



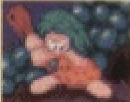
Blimey, talk about a hilly terrain! This one has more bumps and dips than Islington council's main roads. Expect to march those lemmings up to the top of the hill and march them down again, as my good friend the grand old Duke of York likes to say.

MEDIEVAL

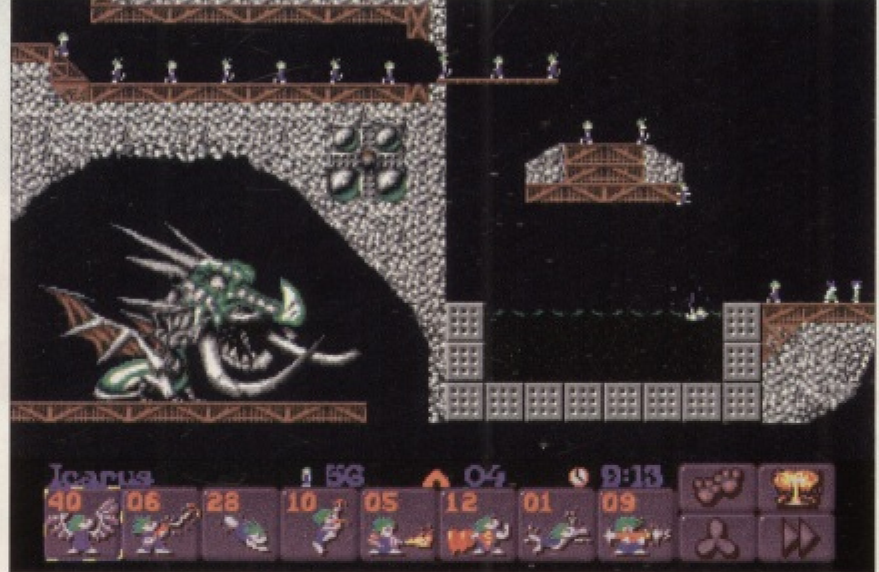


The best bit here is the catapult. Hoist your lemmings aboard and watch them fly through the air. The funniest idea is to position the device so that the lemmings fly straight into the nearest wall. Splat!

CAVE



Underground antics are the order of the day here, with lots of honeycombed mazes through which to guide your tribe of lemmings.



The four practice levels allow you to utilise nearly all the new lemming skills. So addictive are these screens that they're very nearly a game in themselves. The best part is that there's no time limit, so you can muck about to your hearts content.

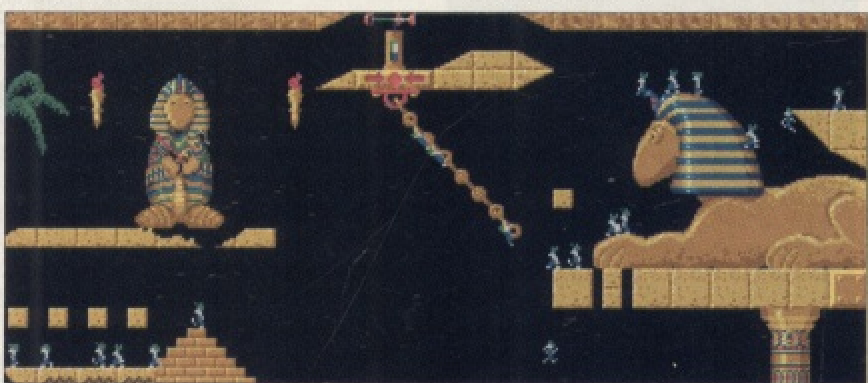
Mould-breaking games are a bit thin on the ground these days. It's far easier for software houses to stick to a tried-and-money-making formula and churn out an endless supply of platform games or football kickabouts. Once in a while, though, a company will decide to take a risk and develop something a bit special. Such was the case a couple of years ago when Psygnosis released *Lemmings*, an arcade puzzler unlike anything seen before. Since then, the game's appeared on almost every other format imaginable, from the PC, Megadrive and C64, to the SNES, Gamegear and even the Spectrum (which wasn't half bad, actually!). And now, the game's creators, DMA, are set to do it all over again with the release of *Lemmings 2*, a souped up sequel offering another 120 levels of addictive and highly frustrating fun.

If you've never played the game, here's the basic idea: you control an army of suicidal lemmings who like nothing better than to jump off the nearest precipice to their doom. It's up to you, therefore, to guide them across an obstacle filled screen to the safety of their home. It's not as easy as all that, though, as lots of hidden traps await our hapless friends as well as some mind-bogglingly devious puzzles. A minimum number of lemmings have to be rescued each go, and if you fail to make the quota you have to start the level all over again. At the bottom of the screen is a bank of icons. Each one depicts a lemming performing a special skill such as climbing, building or digging. By clicking on the appropriate icon with the mouse pointer and then on a lemming you can make the little critter do exactly what you want. This is harder than it at first appears, as timing is all-important, and if you get it wrong your troop of lemmings will do what comes naturally: hurl themselves off the nearest cliff. There's even a time limit to contend with, too, just to make it all even harder.

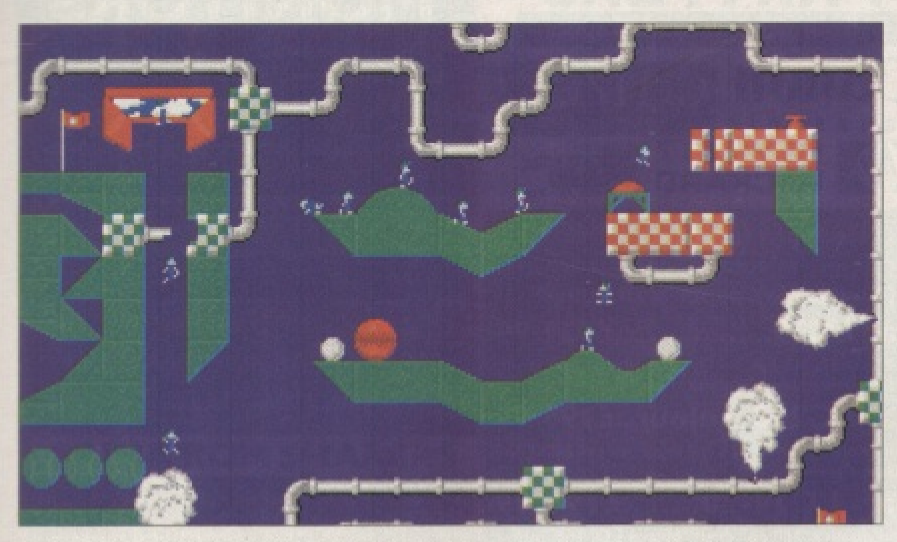
LOOKS FAMILAR

On a superficial glance, nothing much has changed. The larger sprites that were promised have failed to materialise, so you're left with the tiny reach-for-your-specs lemmings we've all come to know and squint at. The control system is exactly the same, too, as are the incredibly sad songs which accompany each level. But then, it just wouldn't be the same without them.

But this is all just first impressions stuff. Dig a little deeper and the changes become much more obvious. For starters, instead of just eight skills to choose from there are now a whopping 52 of 'em! Fifty of these can be accessed during the four practice screens, to help you get used to the huge range of new options at your disposal. These range from simple skills such as the original climbers and diggers to the new ice-skaters, balloonists and swimmers. There's even a Superlem option which transforms your spindly little lemming into a superhero with puffed-out chest and the ability to fly after the cursor all over the screen. This is great fun, especially when you lead one of them into a wall and watch him spin to the ground with stars spinning round his head. There are lots more skills, such as a pole-vaulting lemming to jump over high walls and a twister lemming which transforms one of the team into a Tazmanian Devil who can be blown across the screen, wiping out everything he touches.



Oh no! The little lemmings are plunging to their doom. Luckily, some can be made to jump onto the chain and swing to safety. Use the new fan option, to make the chain really start to swing.



In the original games, blocker lemmings were used to control the movements of the rest of the gang. In the new game, special 'attract' lemmings replace them. These take the form of guitar players or buglers – anyone in hearing distance stops what they're doing and starts to rave.

STOP THE WORLD I WANT TO GET OFF...

All these new skills come into play during the course of the game. DMA, the development team behind the game, have split the 120 levels up into 12 sections, each with its own particular theme. For instance, there's a Polar section in the game where the lemmings can ice skate across slippery bits and ski up and down snow-capped hills and mountains. Then there's a Space world where the lemmings can be made to wear huge platform-sized space boots so that they can walk upside down and up the side of the screen. They can also be kitted out in miniature jet-packs so that they can zoom around the level and reach previously innaccessible areas. Not all of these skills are specific to certain areas though, as stackers, builders and fillers appear throughout the game as do some of the more specialist lemmings.

This all adds up to an hilarious game. The levels are just as hard as in the previous two games and will have you tearing your hair out in frustration in no time at all. Admittedly, some of the skills are a bit repetitive – there are at least six types of lemming that can fly through the air – but it's the sheer variety of skills that have enabled the game's designers to come up with a dastardly array of new puzzles, each dependent on the special abilities allocated to a particular level.

SUICIDE IS PAINLESS

Thankfully, DMA have done away with the indestructible lemmings idea we mentioned in our preview of the game a few months ago. Although these new breed of lemmings can withstand a fairly large fall, they'll still ėnd up in a gooey heap if the drop is too great. And let's face it, together with the genocide option, watching the lemmings fall to their doom was one of the joys of the game in the first place – especially when you'd spent an hour trying to solve a particular level and gotten nowhere. Another sensible idea is the fast forward option – if you've worked out how to solve a level and have done all the necessary work, then by clicking on the fast forward button you can make all the remaining lemmings hot foot it to the exit point in super quick time.

It's possible to complete each stage by guiding just one lemming to safety, for which you're awarded a bronze medal. The key to success, though, is to go for the gold standard and this requires a near 100 per cent success rate. In order to complete the game, you'll need to pick up all 12 gold medals for each world – so it's going to be a fairly Herculean task to finish this one in a hurry.

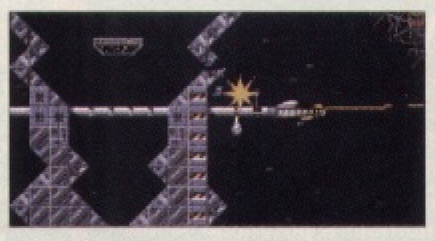
Lemmings 2 is a very polished product and it's obvious that DMA have gone all out to make it as perfect as possible. It's now possible to interact with the scenery as never before. For instance, lemmings can use the catapults littered around the Medieval stages to propel them through the air, or swing from the long dangly chains that hang from the ceiling to reach hitherto unaccessible areas. You don't have to complete a world before moving onto the next one, either. Each 'tribe' of lemmings is represented on a huge map. By clicking on a certain area, you are then granted access to that tribe, and so on. So instead of the linear handcuffs of the previous games, you can now pick which sections you want to play as you like.

There are so many brilliant innovations in this game that I could go on for ever. If there's any justice in the world, *Lemmings 2* will be huge. Buy a copy as soon as it's released.

CU AMIGA SCREENSTAR



Although some skills are more relevant to particular levels, you'll still find them cropping up in other parts of the game, just to add some more fun to the proceedings.



There isn't a two player mode in *Lemmings 2*, which is a bit of a shame. But this is more than made up for when you consider there's a whopping great 120 levels to complete.



The gates open and hordes of tiny lems drop down to start another level. It's comforting to know that the explode-all-lemmings option is still included if you get stuck! Or even if you don't.

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RELEASE DATE:	LATE FEBRUARY
GENRE:	ARCADE PUZZLER
TEAM:	DMA
CONTROLS:	MOUSE
NUMBER OF DISKS:	3
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	YES
MEMORY:	1Mb

GRAPHICS	0–10
SOUND	0–10
LASTABILITY	0–10
PLAYABILITY	0–10

'Another brain-straining Lemmings game to add to your collection.'

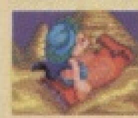
OVERALL 90%

CIRCUS



All the fun of the fair as this particular tribe get up to all sorts of circus-related tomfoolery. Hitch a ride to a huge balloon and soar into the sky.

EGYPTIAN



Although they appear in a lot of the other worlds, the magic carpet is the easiest way to get around this brain-straining level.

SPACE



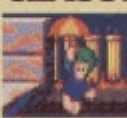
These curious fellows have developed a fad for 70s space boots as they can use these to walk up the sides of walls. Nine-inch heels make a comeback!

SHADOW



It's all a bit dark so be careful where you tread as you never know what's hidden behind the shadows. Some great atmospheric graphics accompany this world.

CLASSIC



Yes, they've not been forgotten. If you've got a yearning to play the original game, here's another 12 levels featuring exactly the same skills as before. it all seems a bit boring now though.

POLAR



Brrrr. Wrap up warm as the peculiar lemmings in this particular tribe get to go ice-skating and ski up and down hills. Listen out for the Frosty the Snowman tune and cringe.

SPORT



Ahh, nothing like a bit of fresh air, which you certainly don't get here in the CU offices if you sit next to Jon. Expect lots of sporting-type puzzles here, with the pole-vaulter option coming into its own.

Polar lemmings prove to be adept at skiing and ice skating. And they need to be to get passed some of the snow-related puzzles that confront the player on these particular levels.



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PHONE COLD CRAZY!

Do you want the complete cheat to Street Fighter 2? How about a nice, shiny A1200? Still not satisfied? Well, call our tips line for the best tips to the hottest games. Don't delay.

Have you ever been stuck on the third level of a game, and searched frantically through every back issue you have, and still not been able to find that all important hint or cheat. Have you just rushed home from your local games store to find that you can't get off the first screen of 'Space Zombies'? Do you wish you had a weekly update of all the hottest cheats around, and didn't have to rely on a single screen of teletext for your news? Do you feel that your A500 just doesn't cut the mustard any more, but can't afford to upgrade your machine? Would you like to be ahead of the magazines – even CU Amiga?

Now you can. CU Amiga proudly brings you the hottest phone lines since the Batphone. The CU tips lines are here to help you where you need help, to answer your every question, and to give you some idea of what we all sound like. That's not all. Each month we'll bring you a complete run down on the hottest game of the month, giving you playing tips and tactics, cheats to see you through to later levels, and tricks to amaze your friends. We have a full cheats line updated every week, so we can bring you the tips as soon as we get them – long before they reach any magazine pages. We'll cover the latest games as well as some golden oldies that still have you all tearing your hair out in frustration. On top of all that, we have exclusive competitions to win prizes other magazines only dream of, and much more. This month there's the chance to win a brand, spanking new A1200, so you can make the most out of Commodore's latest advance in home computer technology. All you have to do is pick up the phone!

GET PERMISSION!

Very important note: These calls are charged at the Premium rate, so they cost more than a standard call. If you are under 18, please check with the owner of the line before making the call. Calls are charged at 36 pence a minute cheap rate, 48 pence a minute at all other times. These lines may require a long call. Calls should last no longer than five minutes.

STREET FIGHTER 2 – 0839 500 875

This month we give you the complete players guide to US Gold's fabulous *Street Fighter 2*! Over 40,000 copies of the game were sold in the run up to Christmas. so is this the fastest selling Amiga game ever? Are you having problems with your special moves? Do you want to know who is best against the bosses? Do you want to know the best surprise moves to take out any other human opponent? Everything you need to know and more can be found on this number.



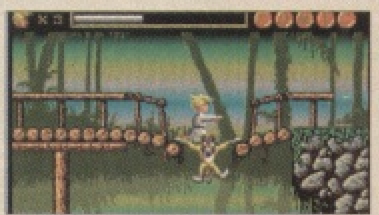
COMPETITION TIME – 0839 500 876

As everybody knows, Line 2 is competition time and what a humdinger of a prize we have for you this month! It's fast! It's almost white! It's got a numeric keypad! It's a Commodore A1200, and it can be yours for the cost of a phone call. All you need to do is call the above number, listen to the recorded questions, and when prompted to do so, leave your answers, followed by your details (name, address, telephone number) as described on the line. The closing date for all entries is 26th of March 1993, and the winner will be notified by post. The editor's decision is final, and no correspondence will be entered into. Employees of EMAP are not eligible to enter.

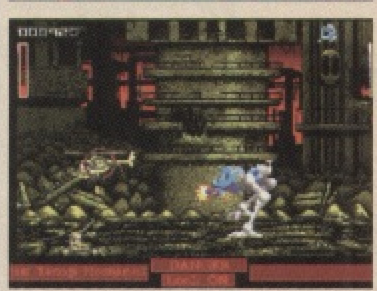


TIPS LINE – 0839 500 877

Line 3 is the fastest tips line available, updated every week to bring you the hottest cheats around. Tips on this line probably won't have been seen anywhere else, and will more often than not be of brand new games, as well as classic oldies. So, if you're the sort of person who likes to make huge bets with your friends that you can finish a game faster than them, call this line to find out how.







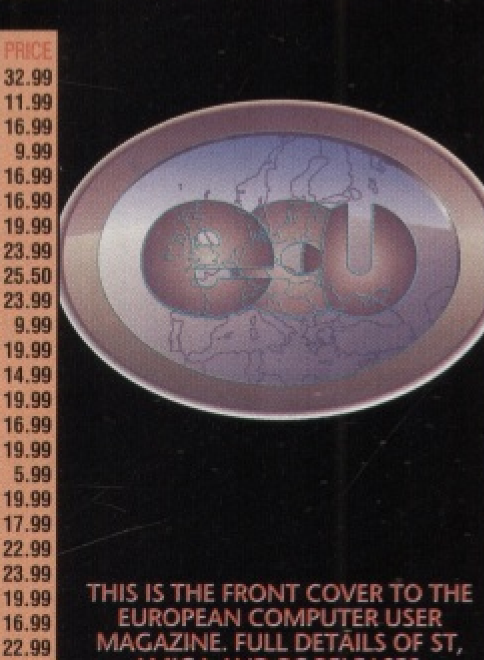


IMPORTANT

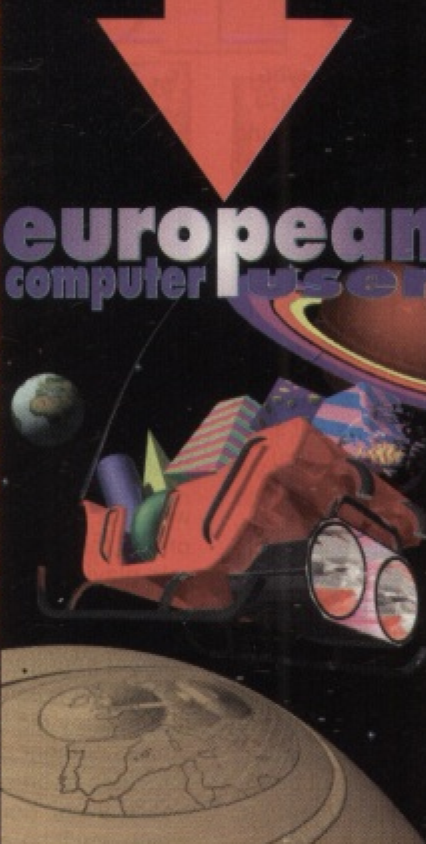
Please do not call these lines before 22nd February as you won't get anything before then. The lines become operative on that date. These lines will not be operative after 22nd March 1993. Sorry, these numbers are only available to UK residents.

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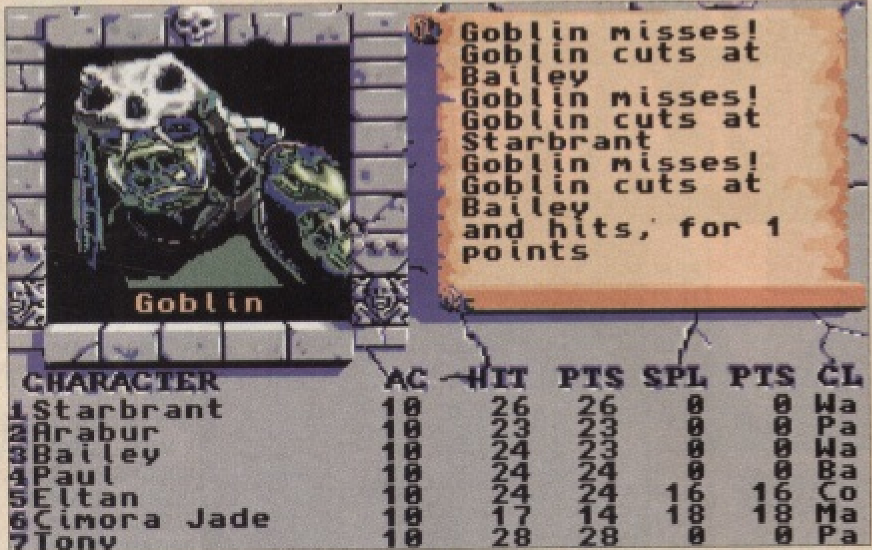
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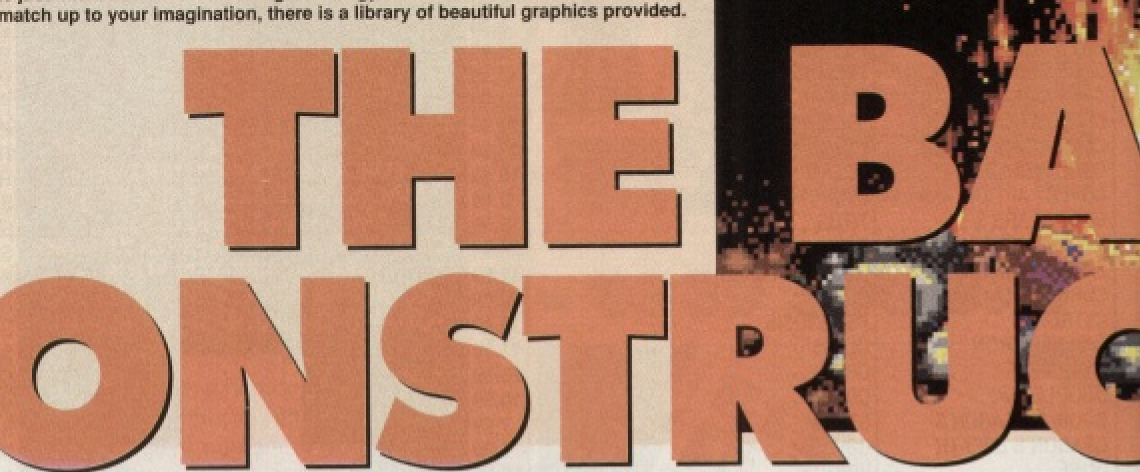




Top: Combat in the Bard's Tale is not played in real time, but at least it means you have all the time in the world to decide who shall hit whom.

Bottom left: Using paint packages like *DPaint* you may create and import full screen title screens into your own game just like those used in the original trilogy. On the other hand if your drawing skills don't quite match up to your imagination, there is a library of beautiful graphics provided.

DeluxePaint Matte



THE BA CONSTRUC

Exclusive – CU Amiga's resident adventure expert, Tony Gill, likes the Bard's Tale Games so much that he has bought the company!

Well, maybe the exclusive is being a little 'economical' with the truth, but I have done the next best thing, I've bought the software which built the *Bard's Tale* games.

If there is one thing that is more fun than playing games, it's creating your own. But, there is one tiny problem associated with writing your own computer games – it's damn hard work. Of course, you can let someone else do the difficult bit for you, and Interplay has done just that. There have been many game construction packages on the market in the past and it's got to be said that it's a bit of a game just trying to use most of them. The trick which must be achieved by a construction kit is to give you enough different building blocks to create a game which is unique to yourself, but at the same time





to keep the package simple enough for the average user to handle.

All of the games you can create with this system will look similar to one of the legendary *Bard's Tale* role playing games. The main screen will be identical and all of the options will be the same. The combat sequences and the spell casting techniques will also operate just as they did before. There are a limited number of graphic tiles available to be used as walls, doors, trees, houses, etc. with which you'll be able to construct your dungeons and cities so, yet again, the graphics of your game will be identical to every other one.

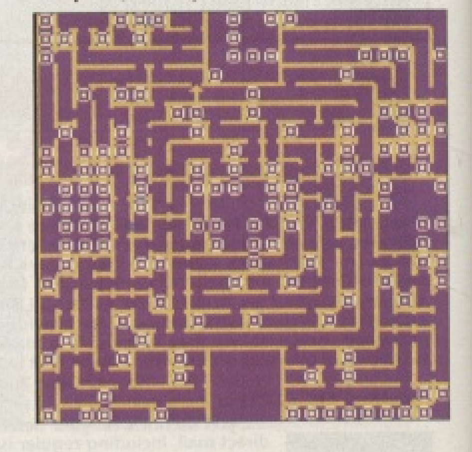
In the main you'll also use the library of pictures for the monsters and the fighters provided, simply because they have supplied you with approximately 30 great mug shots which you probably couldn't better yourself. You can import graphics from the likes of *Deluxe Paint* but, surprisingly, this kit doesn't make it as easy to do as it should be.

Left: A menu of editors and utilities are available which require you to simply point and click on the many monsters and middle-earth items which can be scattered around your magic kingdom.

WHAT'S NEW?

So, what can you bring to a game of your own creation? For a start, you can design the actual layout of the world, placing monsters, secret doors and 'specials' wherever you like. You can create new spells and decide who can and cannot use them. You can also decide which sound effect goes with these new spells and choose from a large list of options what effect the spell will have. However, it's in the ability to create 'specials' that you will have the

Below: The map editor is easy to use. Simply point and click where you want to build a sewer wall or insert a secret door and the dungeon monsters will have the scaffolding up in no time. You can also place 'special' spots where cunning traps and magical events will take place, then nip inside and test them out.





You have won!
Each character receives 5 experience points for valor and battle knowledge, and 3 pieces of gold.
(More)

Treasure!

CHARACTER	AC	HIT	PTS	SPL	PTS	CL
1 Starbrant	10	26	20	0	0	Wa
2 Arabur	10	23	23	0	0	Pa
3 Bailey	10	24	23	0	0	Wa
4 Paul	10	24	18	0	0	Ba
5 Eltan	10	24	24	16	16	Co
6 Cimora Jade	10	17	14	18	18	Ma
7 Tony	10	28	28	0	0	Pa

And what does all this monster-bashing mean? Bashing means points, and points means treasure!

RD'S TALE TION SET



power to put your stamp on the game. When you design your world using the map editor, you can place 'special' points wherever you like and then decide what will happen to the player when he arrives at that point. Each 'special' will have a name, and you will be able to choose (from an option list) what the game should do when the special square is entered. The option may be a single effect, such as a message being displayed (e.g. 'Turn Back or you'll be sorry!'), or you can have up to 20 lines of complex logic taking place, including graphics and sound effects.

With many game creators it's this part of the job where things get tough. There has to be some way in which you can tell the computer what you want to happen, and this generally involves typing something resembling a piece of computer language. Being human, it is here where things always go wrong. Either you mistype something, or you simply can't work out what you should type to implement your great idea.

Consequently, when you test your creation the game either goes loopy and hangs up, or it gives out some meaningless message in techno-speak. To get around this problem, the *Bard's Construction Set* forces you to select each line of code from a long list of options which the designers have worked out to deal with most eventualities. The only bits you will be allowed to type yourself are those which won't make the game fall over. You may decide you want a monster to appear at some special place and steal some of your gold. In that case you will select which monster you wish to appear, which graphic screen will be shown for it, what line of text it will say, and how hard the monster will thump, should you decide to select the option 'No' to its demands. You won't be able to type in a semi-colon in the wrong place which will make the whole thing go 'phut'!

MANUAL OPERATION

Surprisingly, the manual is only 42 pages long which initially looks encouraging, but experience soon proves that it could have done with being bigger to answer all of the questions which you have. A picture is worth a thousand words and in this case the package includes a small game which you can take to pieces to see how its sprockets and springs go together. There is a 'Test Game' section which allows you to jump into



your creation at any point and try out a section, but I was surprised that it doesn't include any test options which would allow you to monitor and set 'flags' or other variables which you will want to inspect.

CONCLUSION

This game creator is much easier to use than most of the others I have come across, which means that with a bit of effort you will actually be able to create a finished game. The 'down-side' is that all of the games will superficially look the same. All creation requires perspiration, and to create a game which really has something different in it, you will need to spend a long time wrestling with the more awkward aspects of the package, namely the graphics and the 'special' logic sections. This type of open-ended software is what computers are really all about. It's unlikely that you're ever going to create a game which will make you money, but the weeks of creative fun contained in the box will be it's own reward.

THE TRILOGY

Set in the remote island of Skara Brae, the *Bard's Tale* games are a legend with role-playing gamesters. The graphics were crude and the combat was not 'real time', so what did they have which made them sell in their hundreds of thousands all over the world? For a start each game is played over a huge world map containing countless dungeons and cryptic puzzles which will keep the imaginative player hacking away for months. The simple graphics meant that there was lots of space to fill up with spells which could have unusual effects on your team, but didn't have to have complex sounds and graphics to accompany them. The combat system allows the player to carefully plan each 'round' and not simply rely on the speed of the mouse response, which meant the games appealed to the older and more cerebral player.

When *Dungeon Master* and the *Eye of the Beholder* games came along the appeal of the *Bard's* games waned and died as younger players demanded more and more special effects and the feeling of 'being there'. Few of the older style games are still around.

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RELEASE DATE:	JANUARY
GENRE:	GAME CREATOR
TEAM:	INTERPLAY
CONTROLS:	MOUSE/KEYBOARD
NUMBER OF DISKS:	3
HARD DISK INSTALLABLE:	YES
MEMORY:	1Mb

GRAPHICS 0 10
SOUND 0 10
LASTABILITY 0 10
EASE OF USE 0 10

'... easier to use than most of the other game construction kits.'

OVERALL 75%

TROLLS

Have Flair come up with a contender for the 'Most Console-like platform game'? Tony Dillon swaps his pen for a joystick.


Most of the levels are like mazes, so by way of a helping hand, paths are marked out with bonus items.


Toy World, and as you can see the most menacing thing on screen is a space hopper. Mind you, it is twice your size...

Trolls sure have changed a lot since I was little, reading stories about the terrible ogres that lived under bridges and molested goats. Now, it seems trolls are small and sweet, with lovely, fluffy hair and a big smile for everyone they meet. Children used to be terrified, and now all they want are cute little troll dolls. This game doesn't actually have anything to do with the mega-popular toy, but the main character is similar.

In much the same vein as Millennium's *Robocod*, *Trolls* is set in a toy shop where a myriad of terrible things have happened. In true fairy tale-style, this particular toy shop has come to life, only none of the other toys like our little troll, and want nothing more than to smash him to pieces or even, gulp, make him fall off the shelf! A quaint setting for a platform game, don't you think?

So, a platform game it is, and once again we have one that has 'console' plastered all over it. Thirteen squillion colours on screen at once, 78 gigabytes of sampled sounds and music, and more playability than table tennis [*Less of the porkies and more of the review please – Ed*.].

Trolls is highly entertaining and very, very playable. Set over seven different 'worlds', the game takes you from the sweet section of the toyshop (as usual, although I miss the Chupa Chups from *Zool*), through the Media Section with its entertaining newsprint backdrop, telling of alien pigeons saving the world, through to Fairground land and Fable land, all played out across the glorious, high speed, multi-coloured landscapes we've all come to expect from such games.

As you run and bounce your way around the levels, you have two aims. One is to complete the set task, usually to find a certain amount of baby trolls and take them to the pig stop. A pig stop is like a bus stop, except you wait for Pigasus (groan!), the winged pig! Your second aim is to collect the bonus letters.

These are hidden in balloons dotted around the levels. As you walk past a balloon, it bursts, sending the object inside sky high. You have to wait around to catch it, and it could be anything from a letter to a bonus object (points or health) or one of the special objects complete with hair dye. Collect all the letters, and you get to play a bonus game, where you have to collect as much as possible, and still find your way to the exit before time runs out.

Visually, the game has little new to offer and it's full of the same old cuteness and visual jokes which, while being no bad thing, still makes me pine for something fresh.

It plays well, and the controls are responsive enough. It's a great way to lose a few evenings of your life. If you like platform games, and you're looking for a new challenge, then you could do a lot worse. It isn't one of the best, but it is up there in the top 10 percent. All that's needed now is a little more originality.

TROLLS: £25.99

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RELEASE DATE:	OUT NOW
GENRE:	PLATFORM
TEAM:	IN HOUSE
CONTROLS:	JOYSTICK
NUMBER OF DISKS:	2
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	NO
MEMORY:	1Mb

GRAPHICS	0 – 10
SOUND	0 – 10
LASTABILITY	0 – 10
PLAYABILITY	0 – 10

'Entertaining enough, but we've seen it all before'

OVERALL 79%

SIM CITY DE LUXE

Sim City is definitely a game that needs no introduction. After selling over a million and a half units around the world, it paved the way for products like *Sim Earth*, *Sim Ant* and *Sim Life*, and now has come full circle with *Sim City Deluxe*, everything you could ever need to be Mayor.

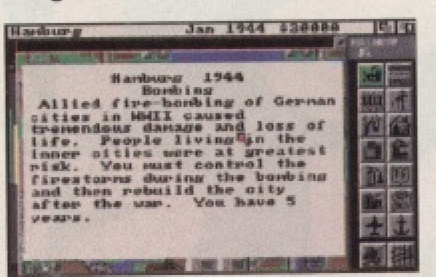
The basic premise of *Sim City* is that you act as a sort of God/town planner/mayor of a small city. On the face of it this seems to be a completely boring idea, but it turns out to be on of the most riveting Amiga games.

Inside the glamorous black and gold box are three packages, which link together to create a complete system. There's the original *Sim City*, of course, where you do all the actual town planning and management – the heart of the game itself. Alongside that are the previously released *Sim City Terrain Editor* and *Architecture 1*. The *Terrain Editor*, not surprisingly, allows you to alter terrain to your liking, so you can place your town on a rock plateau, or under 30 feet of water, which isn't advisable. *Architecture 1*, on the other hand, is a set of three new scenarios for you to work with, all based in the far future (Future Europe, Future USA and a Moon Colony), and add stacks more challenge to a product that'll already keep you up at nights and indoors at weekends.

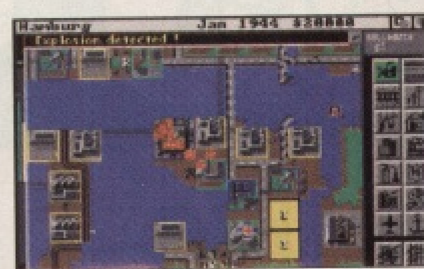
Sim City is now four years old, and thankfully it's still every bit as enjoyable as it always was. To say it's a classic would be like saying Tetris is a good puzzle game. If you don't have *Sim City* already, then there's no better way to get hold of it.

Tony Dillon
Infogrammes £35.99

92%



You don't have to build a city from scratch. If you like, you can re-enact famous building periods, such as Hamburg after World War 2.

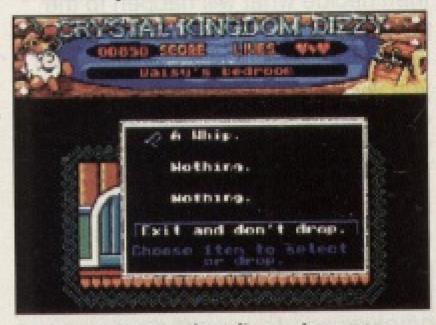


Oh dear, a fire in the factory. Not the best sign when you're trying to build the economy!

CRYSTAL KINGDOM DIZZY



Who can say what the genie will grant you? Who can say what the desires of an egg are?



You can only carry three items at any one time, but I doubt you'll even need that many.

I've been reviewing games for the past six years, and *Dizzy* was one of the first games I ever reviewed! *Crystal Kingdom Dizzy*, is the seventh *Dizzy* game to date! Why? What makes Philip Oliver keep churning them out, even though this style of game went out with the Spectrum?

This time the story tells of the magical treasure of the Yolkfolk, which has been stolen, and of a young egg-like being called Dizzy who goes to recover it. To do this, he has to work his way through five medium sized levels composed of flip-screen platform action with a couple of traps and loads of puzzles.

The thing that struck me first about the game was how incredibly easy all the puzzles seem to be. I don't know, maybe I'm too clever, but if someone says to me 'I wish I had a screwdriver' and then I find a screwdriver hidden in a tree, it doesn't seem too difficult to put two and two together.

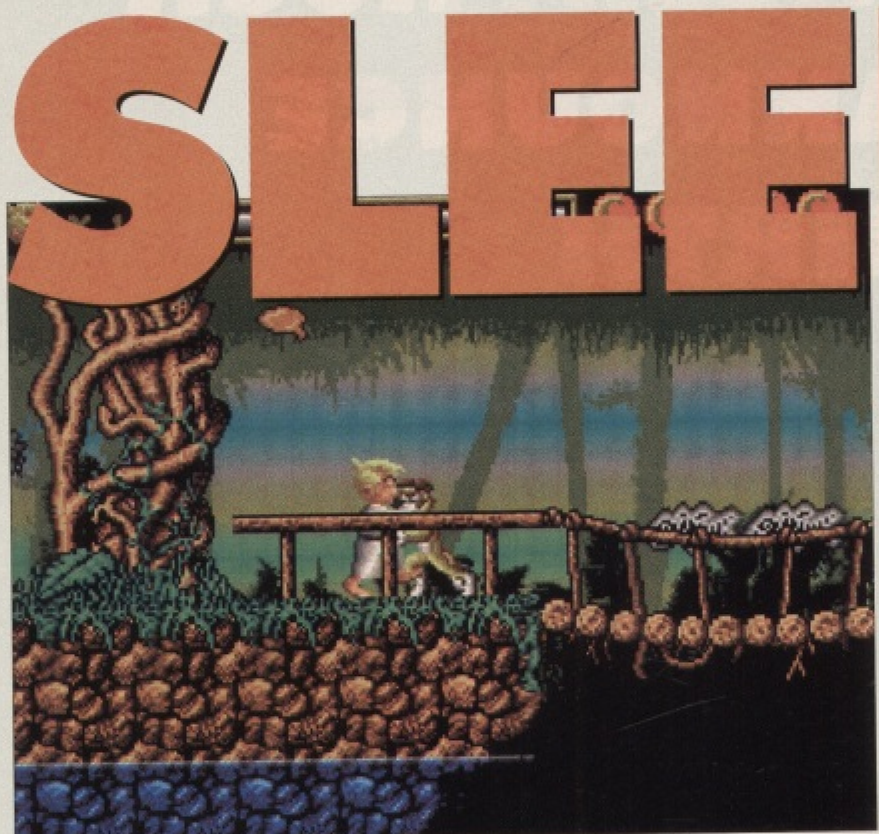
Visually, the game could be any of the seven titles. *Dizzy* still spins when he jumps (hence his name) and the same simple backdrops accompany the same detail free sprites. The game is obviously trying to be cute, but there are none of the little touches and expressions found in other, far better titles.

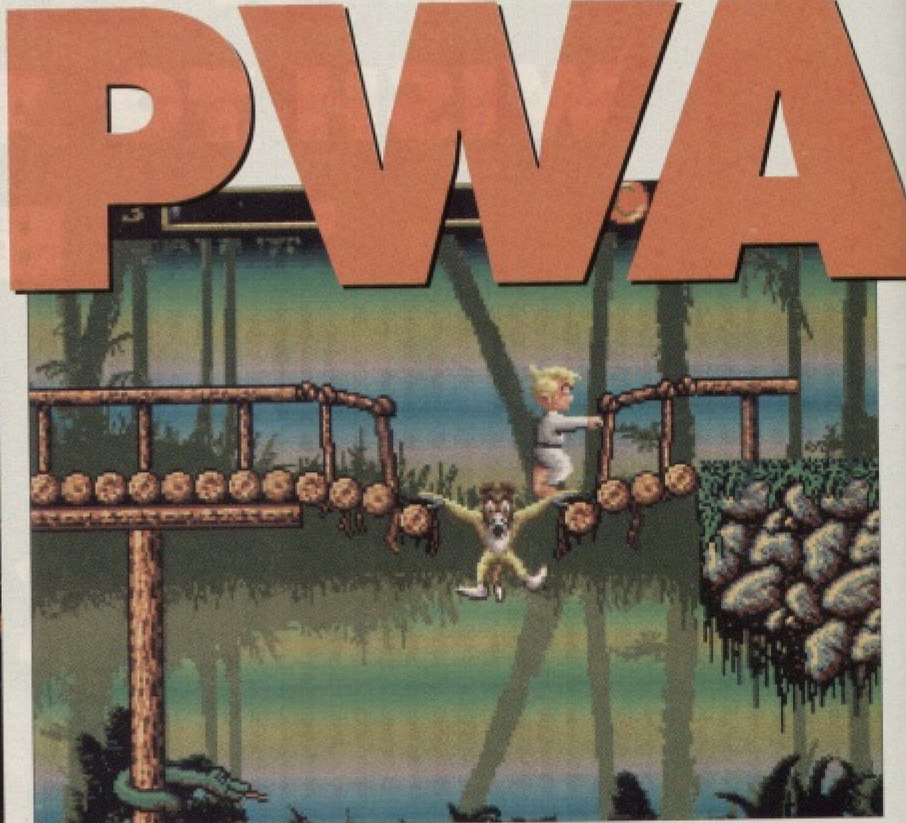
Crystal Kingdom Dizzy is much the same as any other *Dizzy* game. Save your money and avoid it.

Tony Dillon
Codemasters £7.99

48%

SLEEPWA





Top left: It's rough in the jungle, as they say. This is actually the local zoo – creepy crawlies lie in wait around every corner. *Top right*:To keep Lee on a tighter lead, instead of kicking him across a gap, make yourself into a bridge!

Call me a miserable stingy old git if you will, but I used to find all those 24-hour TV charity shows such a drag. Nothing but an endless stream of boy scouts singing 'Ging gang gooly', and bank managers presenting giant card-board cheques, all to the constant raucous applause of a hyped-up studio audience. That was was before Comic Relief came along and showed us all how it should be done. Swap Judith Chalmers and Michael Aspel for a bunch of the country's best comedians, scrap the boy scouts and replace them with quick-fire comedy sketches, and cut out all that depressing music on the serious bits. The cash they raise speaks for itself. For this year's event, as well as all the T-shirts, splats and noses, Comic Relief have teamed up with Ocean to release *Sleepwalker*. For every game sold, Comic Relief get £4.32.

Yeah yeah, but the game's bound to be a load of rubbish, right? Being the sceptical sod that I am, that's what I was expecting, but I was pleasantly surprised to find it's actually a pretty good little game.

CARTOON CAPERS

Did you ever see that cartoon, where a bloke gets out of bed one night and starts sleepwalking down the street? His dog has to save him from countless grisly deaths, as he marches obliviously through building sites and across busy roads. The Ocean boys must have seen it, because that's *Sleepwalker* in a nutshell.

It's a funny old game. Instead of controlling the sleepwalker, you play the part of his faithful hound. It all begins like Jamie and the Magic Torch. Lee, your master, climbs out of bed, steps on his dog, but instead of going for an under-bed adventure (as Jamie would with his magic torch), he strolls straight out of the open bedroom window! Fortunately, he doesn't plummet two storeys to his death, but finds himself on the roof of the house next door. If he had any sense, the dog would just get him back through the window and into bed, but that would be too easy. Instead, he decides to guide him around six life-threatening levels, before eventually getting him back to bed.

As Lee is intent on marching around like a brain-dead zombie, you've got to be brutal. You can push him, stop him, or give him an almighty kick up the backside. Apart from that, he's free to wander where he likes. It's not enough though, to just push him from one end of the level to the next. Each level is an assault course of pitfalls and traps, so most of your time is spent clearing the way for Lee.

A NIGHT ON THE TILES

Level one starts on the rooftops of Kipsville, with Ralph desperately trying to stop Lee falling to his death from a four-storey building. Although you control Ralph, it's Lee's life that you're concerned with – you're invincible. For a little kid, Lee's a pretty rough and ready kind of guy. If you do let him fall off the roof, he probably won't even wake up. Even so, every time Lee walks into a wall, or drops from a height, his sleep-o-meter takes a knock. If he wakes up, you loose a life, as you do if he manages to kill himself.

Leaving him to wander around on his own for a while, you can try to find a route through the level. There are a few places you can leave him marching up and down between two walls. This keeps him safe while you work out how to dis-

Kipsville

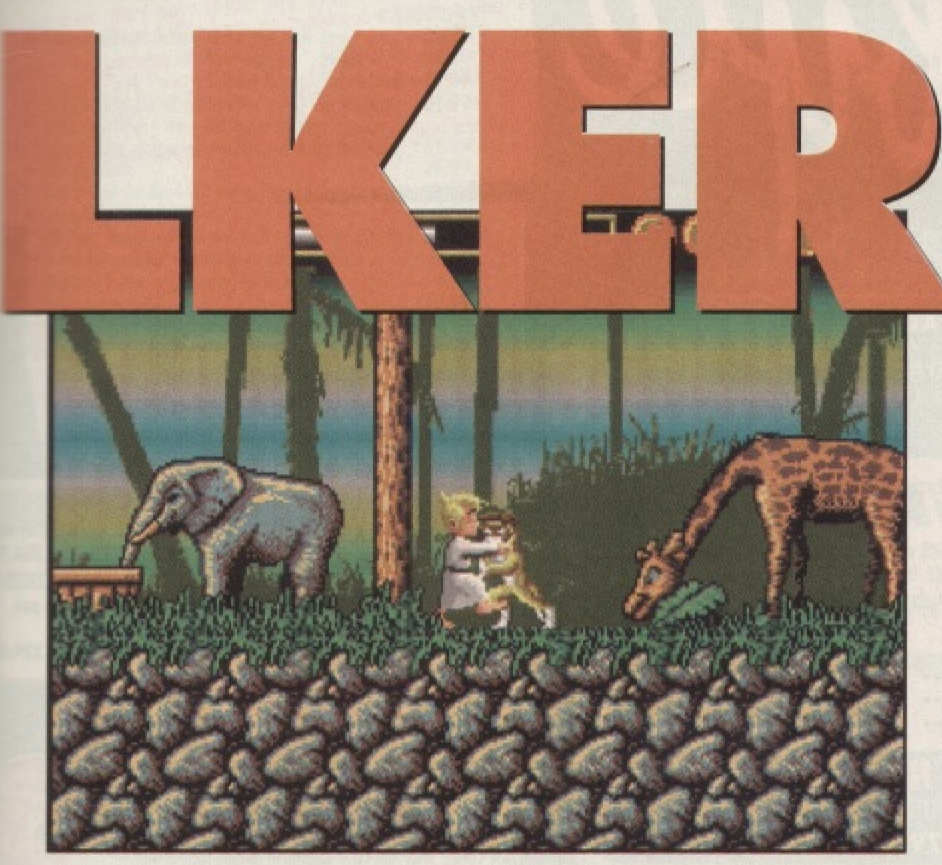
Top: It's easy to get lost in the sprawling levels. Check your position by calling up the map. Even then it still takes a mighty amount of forward planning to negotiate the obstacles that Lee comes across.



Lee doesn't just walk in his sleep, he performs circus tricks too! You can either join him on the barrel, or swim ahead to close the gushing sewer pipe.

LKER

If you've bought the nose, worn the T-shirt and watched the 24 hour TV show, now's your chance to play the game. Tony Horgan [miserable, stingy old git that he is] donates his right hand to Comic Relief.



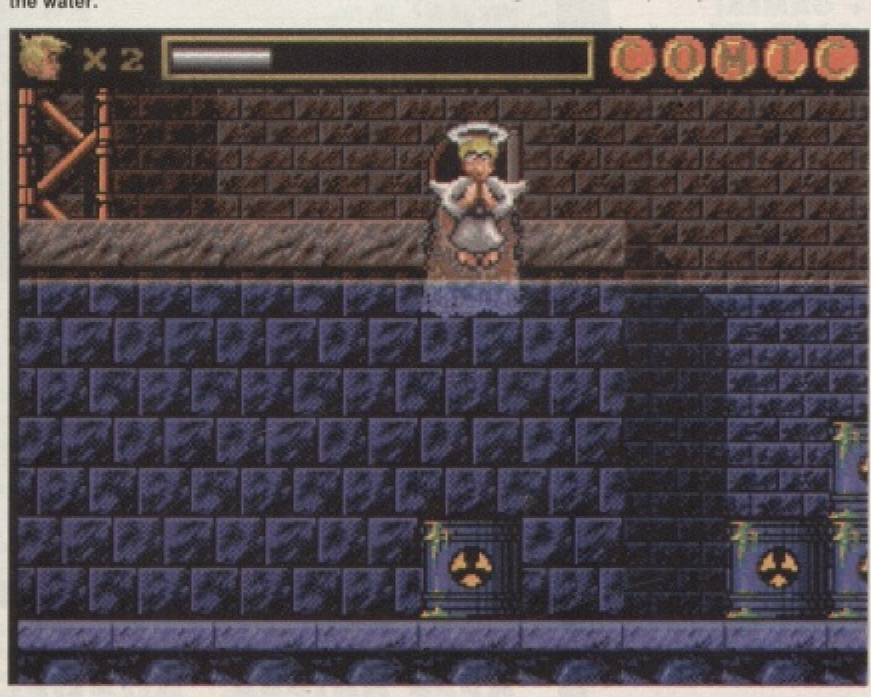
Above: Making sure you don't get shot across the screen with a jet of water from the elephant's trunk, you can catch a lift on the giraffe's neck.

able the traps ahead. He's never entirely safe though – constantly walking into brick walls takes its toll.

Water is Lee's worst enemy in the first level. Someone's left the manhole cover off the sewers, and if he drops into the contaminated sludge flowing underground, it's curtains. Other hazards include open skylights, leaky boiler tanks, traffic, and an excitable night club bouncer. You're armed with a baseball bat, which comes in handy for subduing the dog catcher and the bouncer.

Most of the static traps simply have to be avoided. Lee can be kicked over many hazards, including gaps in the platforms. If the gap's small enough, you can make yourself into a human bridge (well, a canine bridge really, but you know what I mean).

Below: Left alone, Lee has quite a knack for water divining. Unfortunately he also has a tenancy to drown himself once he's found the water.



IT'S NO JOKE

Humour plays a big part in the game. Ralph's animated with a load of exaggerated expressions, not far off the goggle-eyes of Wile E Coyote. He's also given momentum, so if you change direction suddenly, he skids, then turns and runs back the other way. It all helps the comical look, but doesn't do much for the gameplay. Okay, so *Mario* skids when he turns round, but *Sleepwalker* takes the idea a bit too far. If you land just on the edge of a platform, instead of either falling off or staying on it, he spends a few vital seconds flailing his arms around, and then falls off. By this time, Lee could have done himself a mischief, or fallen from the top of the level right back to the start. As you can imagine, it's extremely frustrating to see all your work go down the pan, just because Ralph was too busy being funny.

It's not all bad – far from it. It's the humour that makes the game. Making Ralph immortal was an excellent idea. He could be put through an industrial size meat mincer, and he'd still live somehow!

It would be easy to call *Sleepwalker* a *Lemmings* clone. There are a lot of similarities, but here you get much more of a feeling of involvement. The only real problem I can see is the longevity potential. It boils down to a game of trial and error, so you end up going through the motions for each level, until you get to a new section. Despite this, *Sleepwalker* is a good laugh, and should keep platform addicts amused for a while.

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RELEASE DATE:	OUT NOW
GENRE:	PLATFORM
TEAM:	CTA
CONTROLS:	JOYSTICK/KEYBOARD
NUMBER OF DISKS:	3
NUMBER OF PLAYERS:	1
HARD DISK INSTALLABLE:	NO
MEMORY:	1Mb

GRAPHICS	0–10
SOUND	0–10
LASTABILITY	0–10
PLAYABILITY	0–10

'Often-frustrating puzzler and platform fun'

OVERALL 81%

IT'S DOG'S LIFE

The things a dog will go through for his master! Luckily for Ralph, he's a cartoon dog from the Wile E Coyote school of durability, so he never actually dies, whatever happens to him. In the line of duty, Ralph can expect to be...



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Need help? Don't know where to turn? Don't phone the Samaritans, just have a flick through CUs ever friendly tips and see if you can't work things out.

LETHAL WEAPON

Here we have the most complete guide to cheat keys for Ocean's superb platformer. Thanks to whoever sent this one in, and apologies because the sheet with the codes got detached from your details. Drop us a line, and let us know who you are!

In Game Keys: (Hold these down simultaneously)

Alt+Y+I = Turns off sprite collision
Alt+Y+K = Increase ammunition
Alt+Y+L = Increase lives
Alt+Y+M = Remove game sprites and platforms
Alt+Y+N = Replace game sprites and platforms
Alt+Y+Q = Game over screen

Mission Codes

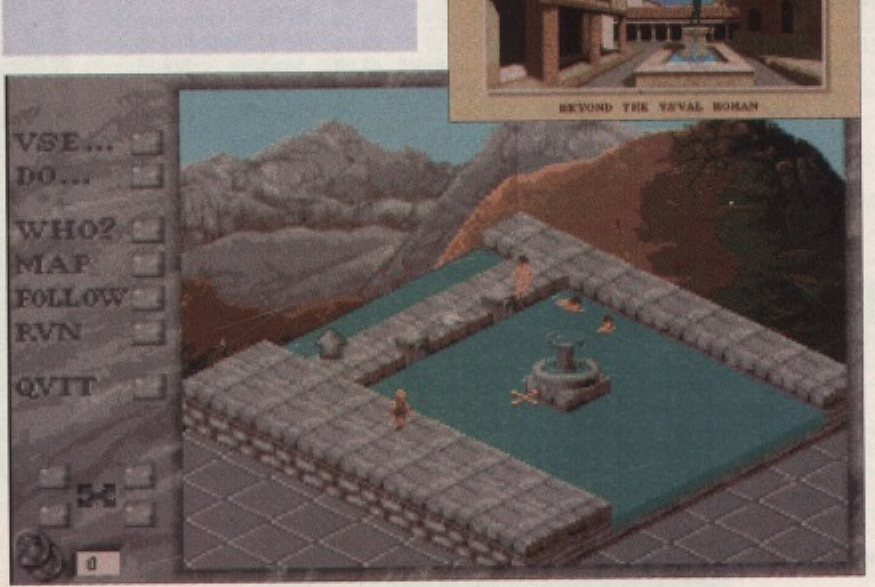
KUIRFR = Mission 1
BEIFCF = Mission 2
RSRKBA = Mission 3
LYLSUA = Mission 4

If last month's tip wasn't enough for you, then here's a way to get hold of 10 magnifying glasses, one gun, a round of bullets and an extra life. On the third mission, jump along the fourth platform, jump up and keep pushing up and you'll climb the wall. When you reach the top, walk to the left and keep going until you reach the edge of the screen. There you will find your booty. Thanks Darren Mullard of Great Yarmouth for that one.

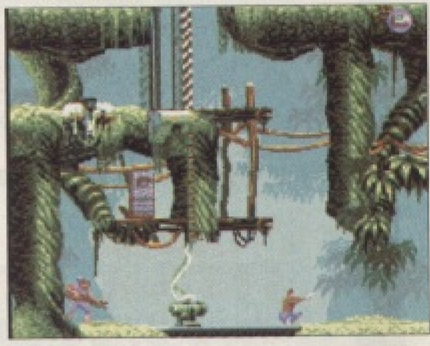
ROME

Do you keep finding yourself lost in Millennium's periodical masterpiece? Here are some important guidelines which, if followed correctly, should give you a solid push in the right direction. On level one, one of the most important things to buy is the dagger. With this, go around the town and mug as many people as possible. Get hold of the dice, and work your way onto level two. Here, the two most important things to do are buy a female slave (used later on in the game) and avoid the assassin. When you reach level three, check every hut in every village for gold. When in combat, don't bother about setting up complex strategies, just go straight for the standard. This approach works approximately one in every three attempts, just so long as you don't get spotted. If anyone sees you, you're history!

On level four, give the slave girl to Nintendus. There's no need to enter the Gladiator tournament, so don't waste your time. Just make sure you can count on at least six votes. On level five, go for the straightest attack you can. Put all your troops on bridges, and when picking off the enemy, try to take them out in ones and twos. Finally, on level six, don't bother fighting the emperor in the arena. Use the assassin to kill Nintendus and kill the emperor yourself. You can reverse the roles, but this way is much easier. If that doesn't improve your quality of life, then nothing will!



FLASHBACK

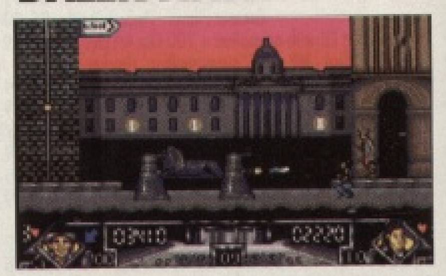




Here we have a game that has been pirated heavily. How do we know? Because of the amount of cheats and solutions we've recieved before the game has even been released. Here though, thanks to Lee Richmond of Doncaster, are the level codes for this stunning follow up to *Another World*.

Level 2: TOIT
Level 3: ZAPP
Level 4: LYNX

DALEK ATTACK





A lot of people are having trouble getting into the city from the caves in this classic tie-in. Here, just for you, is the easy solution. After you've destroyed the tunneling machine and survived your encounter with the super Dalek, go through the door he was guarding. You will then find yourself in a small room with no apparent exits. Use your grenades to destroy the floor section and you will soon find yourself on your way to the city!

GIZZA TIP

Have you cracked the secrets of any recent games? Do you know how to skip straight to the end scene? Can you use bugs to your advantage? You can? Then let us know, and if they're good enough, we'll give you a free game!

The newer and more original a cheat is, the more chance there is we'll use it. We all watch Gamesmaster and Bad Influence, so don't try to copy tips from there. And we read every publication available, so don't steal from there either. Original tips only!

The address to send your tips to is: CU Amiga Small Tips, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

UGH!

More level code laughs, this time from Colin Todd from Newark. If you're having problems with Global's prehistoric platformer, then this lot should help you through.

1: FREISCHTIEL
2: SELBSTLAEUFER
3: HENNABREGGL
4: PEANNEHEISS
5: SOICHGOMBASSEPP
6: 2PFUNDHACKFLEISCH
7: DOGODDERDEFG
8: SPAMSPAM BEANSNSPAM
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25: TRAINSPOTTING
26: BICYCLEREPAIRMAN
27: IRVINGCSALTZBERG
28: THEENDBERG
29: HOWTOFLINGANOTTER
30: THECATSATONTHEMAT
31: CONFUSEACATLTD
32: DISTRACTABEE
33: MITTELSCHMERTZ
34: INSPECTORTIGER
35: LOOKOUTOFTHEYARD
36: FISHYREQUISITE
37: ARTHURFIGGIS
38: CRUNCHYFROG
39: SPRINGSURPRISE
40: WALLYWIGGIN
41: SIXTEENTONWEIGHT
42: RASPBERRYKILLER
43: SCOTOFTHESAHARA
44: BISHOPOFEASTANGLIA
45: POLLYTHEEXPARROT
46: EWANMCTEAGLE
47: ASCOTSMANONAHORSE
48: KEITHMANIAC
49 NOTGOODENOUGH
50: STILLNOTGOODENOUGH
51: NUDGENUDGE
52: THEWOODPARTY
53: THESENSIBLEPARTY
54: ADOPTADAPTNIMPROVE
55: HELLOSAILOR
56: ARTHURTREE
57: ABLOCKOFWOOD
58: LIONTAMING
59: RONOBVIOUS
60: CHANNELJUMP
61: TUNNELINGTOJANA
62: MAURICEZATAPATIQUE
63: KENBIGGLES
64: ALIBAYAN
65: KENDOVE
66: TIDDLES
67: THENAKEDANT
68: KENSHABBY
69: ALBATROSS



WAXWORKS

Accolade's gruesome little arcade adventure is frightening people out of their wits so much that they are finding all sorts of problems in the game. Here's a selection of the most common trouble spots, thanks to those nice people at Accolade.

In the Jack The Ripper section, you need to find the rope. To do this, first go and stand facing the door where the dog is. Put the dog to sleep using the sleeping pills, and turn right. Now walk forward one pace and turn right again. You should now be facing another door. Open it, and inside you'll find a barrel. Inside the barrel is the rope!

In the mine, you need to find charcoal. This foxed quite a few people as they assumed that somewhere in the mine was a nice packet of charcoal brickettes just waiting to be collected. No so. Go to the north west corner of the maze, and locate the burnt pit prop. Now scrape the prop with whatever you have to hand and voila, some charcoal!

In the pyramid, you might be finding that the second level isn't particularly large. What you need to do is find the hammer and take it downstairs to the ground level, then knock out the support beam. The ceiling will come crashing in, but never mind because now the entire second level has opened up!

SLEEPWALKER

Hot from the sticky hands of David Berry from Bristol come these cheats for Ocean's brand new platformer.

On the title screen, simply type in DINGADINGDANGMYDANGALONGLINGLONG (no spaces) and Lee and Ralph's red noses will turn bright green.

Now, when the game starts just press RETURN to skip levels. Or press TAB to top up Lee's sleep bar, and give you nine attempts and light up the word COMIC. Finally, pressing M will give you a full map of the level.

If these smashing tips don't get you going then nothing will. Thanks, David for donating these tips.

HUMANS – JURASSIC LEVELS

Having a little trouble with Mirage's *Lemmings* clone? Worry no more, and leave your hair where it belongs, because here's all the level codes for this fine game. You'll have to try them with or without spaces. If this lot doesn't help you complete it, then I don't know what will.

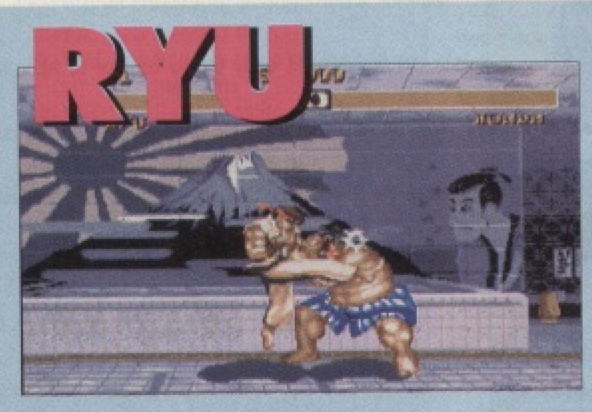
1: WHEELS ON FIRE	28: FABULOUS	55: CASTLE HOWARD
2: ROLLING DOWN	29: ED AND PATS	56: REBEL LEADERS
3: THE ROAD	30: SWEETIES	57: REALLY SMART
4: SKIVE OFF	31: YEAH CHEERS	58: HANSPLAYSWITH
5: DAY TRIP	32: THANKS A LOT	59: 1976 PORT
6: GIRAFFES	33: MONKEYS	60: SCREAMINGTREES
7: MAKE UP	34: I'M KNACKED	61: ROCK A LITTLE
8: FLYING AVENGER	35: NOODLES	62: MANCHESTER
9: WIBBLE	36: AL PACINO	63: CROWNOFTHORNS
10: BILL AND BEN	37: DEEJI	64: KRISTI
11: SPITFIRE	38: MAFIA	65: LOSERS
12: DESERT ANGEL	39: ROADHOUSE	66: BROKE AGAIN
13: NOONEKNOWSUS	40: SWF	67: ITS NOT MINE
14: APRIL 1993	41: THATS NOT IN!	68: PATHETIC CHAPS
15: ALMONDBURY	42: CALORIES	69: SKINNY BALINKA
16: KATE	43: MEANS NOTHING	70: CRACKERMAN
17: SNESSY	44: BODY ACHE	71: NOT GUILTY
18: OLDHAM4BORO1	45: JESUS JONES	72: SPOOKY HOUSE
19: FROG AND TOAD	46: BIGBOYSDOCRY	73: BATTLESCARS
20: DANSPAM	47: MOTORBIKING	74: WEARENOTHERE
21: SAVERRANACER	48: BUTCH AS	75: CHRISTMASEVE
22: 19ACOPY	49: SULKY	76: KEELOVER
23: M LOVE BONE	50: SINGLES	77: WHAT A NIGHT
24: ASYLUM	51: IWANNABEADORED	78: DOMINATION
25: WINOPUSKA	52: LET OFF STEAM	79: BONUSPLEASE
26: ALICEINCHAINS	53: TOP BODIES	
27: ABSOLUTELY	54: WHOSIDEAWASIT	

STREET FIGHTER 2

PART 2

The second in our three-part guide to the streets. Having trouble with the rabble? Let Steve Keen shed some light on how to beat the fighting characters at their own game.

RYU



VS. E. HONDA
Pull back pressing fire to repeatedly kick. Honda loves jumping in the air coming in from on high to flatten you, so don't give him the chance. This tactic will knock him backwards every time. Try and get a couple of Fireballs off when he's at a distance, but always be ready with this basic defensive move. If you miss the kick you'll almost definitely get a throw in. This technique is best attempted in corners.



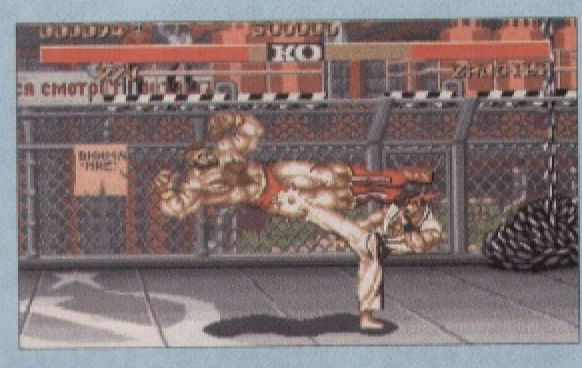
VS. CHUN LI
Rob Chun Li of massive damage by waiting for her to jump in on you by pulling downwards and throwing. She's the fastest of all the *Street Fighter 2* crew, but you should be able to string together quite a few throws before she knows where she is. Once she's out, repeatedly kick her by pulling down on the joystick and pressing fire. It doesn't take much to stun the wench and you'll be victorious in no time.

VS. KEN
Ken is fast and versatile. He can use his fists and feet as quickly as he can whip off a special move! If he breaks your attacking stride you've had it, so make sure you're a winner from start to finish. When he moves in close, repeatedly throw him over your shoulder, he'll then try and get up so just keep throwing. Eventually he'll try a Hurricane Kick or similar a move which you can counter with a simple standing axe-kick.

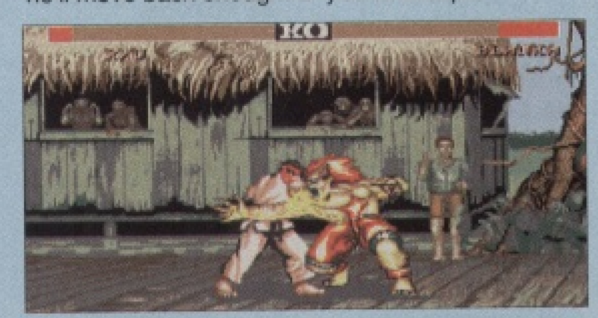


VS. DHALSIM
Keep your cool and try and catch him with a well timed Fireball at the beginning, when he's most vulnerable, he'll go down straight away and be stunned. That's your chance to safely get in close. Move in quickly for a throw and then crouch down and repeatedly kick him. He'll block eventually so back off fast, somersaulting backwards. Look for his long high kicks coming towards you and as his leg retracts jump over his head and attack him from behind.

VS. GUILE
He is vainest of the streetfighting crew, but don't be fooled by his pretty looks. Due to his great aerial combat skills Guile will spend most of his time jumping towards you, so make full use of your Dragon punch. Don't bother with Fireballs as he will tend to cancel them out with Sonic Booms. If you can't time your Dragon Punches, crouch and use leg sweeps to hit him as he lands close to you.



VS. ZANGIEF
Zangief's normally a complete loser, but here the giant is as tough as beef jerky! However, he's completely terrified of Fireballs and even when you fail to launch one he flinches backwards for a second. Perform the Fireball move and even if you miss he will walk into some kind of attack. If he traps you in a corner simply jump up high and punch down and he'll move back enough for you to escape.



VS. BLANKA
Although Blanka has an incredibly long reach and possesses enormous strength he has a tendency to leap in too close when in combat. Ryu's natural defence to this is the Dragon Punch and you can catch him under the chin almost every time. If he does manage to get in close to you jump away as quickly as possible, otherwise the bout will be over before you know it!

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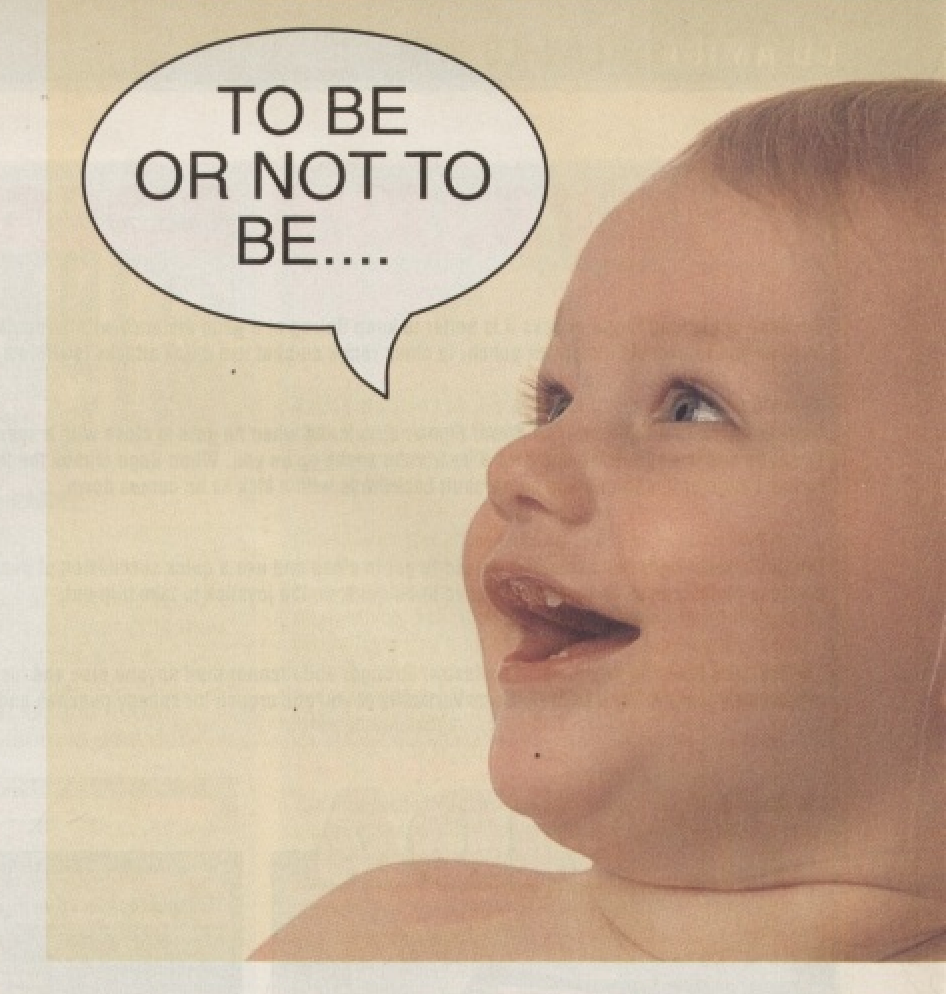
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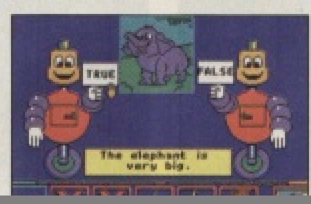
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RYU VS. THE BOSSES

VS. BALROG
Because of his long range attacks it is better to keep Balrog at a good distance with Fireballs. He is also quite vulnerable to Hurricane Kicks, especially if he turns his back on you to execute his power punch. In close range combat use quick attacks (swift low jabs and kicks) to drive Balrog back.

VS. VEGA
Vega is the fastest fighter on the *Street Fighter* circuit and when he gets in close with a speedy attack he's doubly deadly. It's best to keep him at bay with Fireballs and the odd Hurricane Kick if he tries to sneak up on you. When Vega climbs the fence prepare a Dragon Punch to catch him as he falls or move to the furthest edge of the screen and somersault backwards with a kick as he comes down.

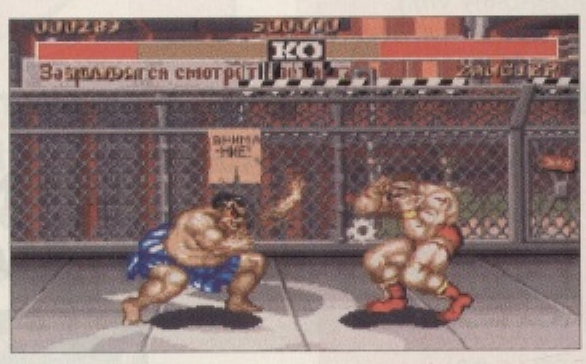
VS. SAGAT
Due to Sagat's Tiger Punch you're advised to get in close and use a quick succession of punches and kicks to knock him out and throw him. The Hurricane Kick will get you up close and once you're there you'll have to be quick on the joystick to take him out.

VS. M. BISON
The top boss takes no prisoners. He's faster, stronger and meaner than anyone else and his special attacks are unrivalled for power. You can't even block his Flaming Spear attack, only jump it. Wait until he leaps vertically at you and crouch for speedy punches and jabs – you might be lucky!

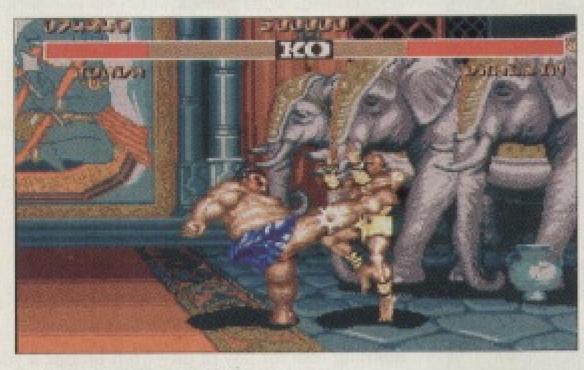
HONDA



VS. RYU/KEN
Just pull back the joystick and kick. Ryu will come within kicking distance a couple of times when he jumps in on you. Time his landings for when you press the button. Then change tactics and finish him off with the Hundred Hand Slap. Ken's even easier to dispatch. Honda can use the same tactics. Instead of pulling back all the time try swapping around and pushing forwards,hitting fire just as he lands in front of you for a huge crush or throw.



VS. CHUN LI
Like all the best wily fighters Chun Li will somersault over your head and try and attack you from behind. Just crouch down and whack her legs away from under her as she walks towards you. Bide your time and let her jump over your head. As she passes, quickly turn and hit her with the same move as she lands. Once she's been knocked down, hit her with the slap. You should have little trouble in dispatching her if you follow these tactics.



VS. DHALSIM
The good thing about fighting Dhalsim is that even when his limbs are stretched out towards you for a hit you can smack them back causing as much damage as if you'd hit his body! All you've got to do is perform the Hundred Hand Slap and he can't come anywhere near you. However, he still has the Yoga Fire and on higher levels he'll use that to keep his distance. If he tries to torpedo in on you just pull back and press fire to kick him out of the air. Jump over fire or block if there's no time.

VS. ZANGIEF
Honda can make complete mince-meat of the fat Russian by using the Hundred Hand Slap. If you want to try another move jump in and kick or drop down and scoop his legs away from underneath him. Zangief might stand a slight chance if you've had an off day, but with Honda's special power the big guy doesn't know what's hit him!



VS. GUILE
Don't put off attacking Guile for too long because he'll use his long range Sonic powers to smash you into the ground. Start jumping towards him whilst at the same time powering up your Hundred Hand Slap as you fly through the air. Once in close you'll be mid-slap and you will have knocked him completely off guard. Finish of the pest with a huge sumo crush by pushing forwards and pressing fire.

VS. BLANKA
As we've said before, for some unknown reason Blanka trundles towards you trying to get in close. Let him come, in fact encourage it by taking a few steps backwards, and then hit him with hard kicks and chops. Blanka will then probably try and move away so shoot up close to him with the Sumo Torpedo and repeat the process. Try to avoid the slap with him as he has a neat way of getting round it.

HONDA VS. THE BOSSES

VS. BALROG
If you take the initiative in this fight and move in close first you shouldn't have too many problems. Jump up at Balrog from the start while powering up a Hundred Hand Slap then follow up that with a leg sweep to force him back. Keep repeating the movement and victory will certainly be yours.

VS. VEGA
The Spanish leaper is probably the hardest boss to beat of 'em all. The key to winning this fight, as it always is with Vega, is timing. Vega is twice as fast as Honda so it's pointless trying to beat him on speed. Let him jump at you and time a kick to hit him as he lands. Immediately follow this up with a Hundred Hand Slap while he's thrown off guard and then move back slightly for a repeat run.

VS. SAGAT
Once again the big bosses's special powers are a lot stronger than yours, but your basic moves are better than theirs! Get in close to Sagat by executing a Sumo Torpedo at the beginning and then use a series of combination blows to force him back into a corner. Once you have him pinned use the Hundred Hand Slap to stun him and then move in close to use the crush.

VS. M. BISON
Reaching this point is an achievement in itself. Now, to be able to beat Bison you must pin him in a corner. When the fight begins jump backwards until you are near the end of the screen and then power up the Hundred Hand Slap which will hopefully hit and stun Bison. Now jump over him and use a combination of blows to force him into your corner and finish him off with the move.



CHUN LI





VS. ZANGIEF
Speed gives Chun Li an awesome attacking profile. Punches are her strongest weapon and although she's one of the best at kicking those moves are not as damaging. Hundred Foot Kick Zangief and then jump over his head, duck down and punch and kick. If he jumps in on you roundhouse kick him.

VS. E.HONDA
Honda's easier to beat than Zangief. Just jump over his missile attack and come up behind for an easy throw. Unleash the Spinning Bird Kick if you get stuck in the corner and Honda will be knocked senseless!

VS. GUILE
Like Chun Li, Guile is a master of aerial combat, so try not to fight him in the air. Keep close to him so that he doesn't try a Sonic Boom and use your Spinning Bird Kick and sweeping kick to defeat him.

VS. BLANKA
Wait until he jumps at you , block him and then retaliate with quick punches and kicks. If he backs off get ready to leap over his Rolling Attack.

VS. KEN/RYU
Due to your opponents' speed and power in close combat it is far better to hold back, wait until they jump at you and then counter attack with a Spinning Bird Kick. Once your opponent is stunned move in close for the kill and throw, Hundred Foot Kick or punch them to death!



VS. DHALSIM
Get in as close as you can without being hit first. You've got to do this as fast as possible. Jump or run, it's not important, just get in close and try to stun him with throws. Once he's down get him in a corner and Hundred Foot Kick him into submission.

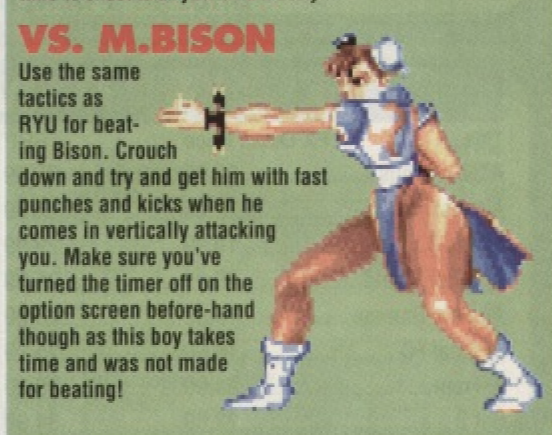
CHUN LI VS. THE BOSSES

VS. BALROG
Balrog shouldn't be any problem for Chun LI. Keep close to him using Spinning Bird Kicks and Hundred Foot Kicks and look for an opening or a stun and then throw.

VS. VEGA
Chun Li can just about keep up with the Spanish wonder, but Vega's a handful for whoever takes him on! Use leg sweeps to hit him when he comes close to you. Alternatively from the start use a Spinning Bird Kick and if you're lucky you'll hit him twice, knocking him over for a stun. By the time he's recovered you will have taken quite a sizable chunk of his energy away so just bash away with kicks and punches 'till the end.

VS. SAGAT
The best tactic to adopt here is to jump at Sagat using the flying knee attack. Don't bother with any move that takes a long time to execute or you'll be history!

VS. M.BISON
Use the same tactics as RYU for beating Bison. Crouch down and try and get him with fast punches and kicks when he comes in vertically attacking you. Make sure you've turned the timer off on the option screen before-hand though as this boy takes time and was not made for beating!



ZANGIEF



VS. HONDA
This battle will boil down to sheer power as neither Zangief nor Honda are known for their subtle attacking methods. Use a flying punch attack to get in close then follow up with chops and kicks to force Eddie back into a corner. Once you have him pinned, continually attack with a Spinning Clothesline to beat him.



VS. DHALSIM
Don't hang around here or you'll be picked off by Dhalsim's extendible rubber limbs. Jump in with a flying punch or drop kick and get in close, then pummel him with power blows whilst you have him in range.

VS. BLANKA
There won't be any fancy moves used in this fight, the winner will be the one who hits faster and harder than the other. From the start leap straight in at Blanka and use quick attacks to keep him off guard. Because of Blanka's tendency to come on to you he's one of the easiest to get in close to to



VS. KEN/RYU
Get in close to the boys and stay there if you want to win. Once there alternate between high and low kicks and when they're stunned crouch down and push forward on the joy stick and press fire. You'll scoop them up and over your head. Quickly run up to them and repeat the process.

VS. CHUN LI
Chun Li will tend to jump over you and try to strike from behind. To combat this kneel down and hit her with a toe kick as she lands. If you keep repeating this process you will soon beat her.

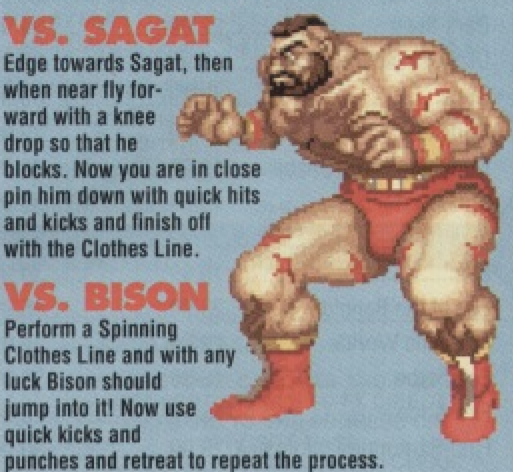
VS. GUILE
If you follow the method you used to beat Ken and Ryu you can't go wrong. Quickly get close and use high and low attacks for maximum effect. If you stun Guile immediately move in close and use the Pile Driver to see a massive decrease in his energy.

ZANGIEF VS. THE BOSSES

VS. BALROG
Begin the fight with a flying dropkick then use low kicks and chops to hit him and force him back into his corner. Once pinned use the Spinning Clothes Line to win.

VS. VEGA
If you can keep Vega in one place long enough use the Spinning Clothes Line, but this is one tough fight!

VS. SAGAT
Edge towards Sagat, then when near fly forward with a knee drop so that he blocks. Now you are in close pin him down with quick hits and kicks and finish off with the Clothes Line.



VS. BISON
Perform a Spinning Clothes Line and with any luck Bison should jump into it! Now use quick kicks and punches and retreat to repeat the process.

NEXT MONTH
In the third part of his guide to the best Amiga beat 'em up available, Steve Keen will return with more top tips. In the next issue he will give you the low-down on the remaining street fighters – Ken, Guile, Blanka and Dhalsim.

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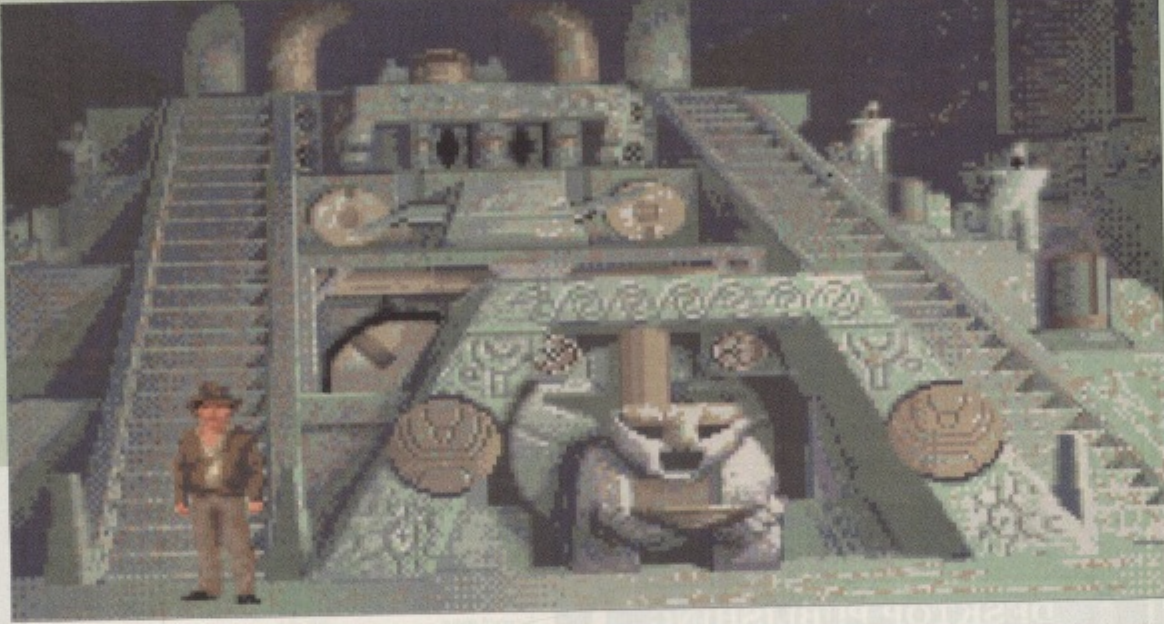
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INDIANA JO
AND THE FATE OF AT

When last we left our hero, Indiana Jones, and Sophia, the sultry stage psychic, had just journeyed to Monte Carlo. What now? US Gold's action-packed graphic adventure storms on!



'I'm not an engineer! I've got an Arts degree!' Never mind that Indy, you need to get the machine working. Guide Indy through the perilous passages of the city beneath the sea.

As before, the main bulk of the text describes how to follow the adventure by the Team path. Supplemental information follows for the particular problems of the Wits and Fists paths, where different.

Once upstairs in the hotel, you may either let Sophia try and impress Trottier with a séance, or, if you've been to Algiers, scare him into parting with the Sunstone he holds. The answers to the first three questions with which Trottier tests Sophia were given away when he chatted with Indy, so pay attention! When he asks about fingers you could just try guessing, after all you do have a 20% chance of getting it right, and you can play it safe by saving the game beforehand anyway. The number of fingers changes every time the question is posed, however, so it doesn't automatically follow that if you take the finger test five times you'll get it right – guessing means just that: trial and error.

A more certain course, especially if you have a taste for the melodramatic, is to go to Algiers before Monte Carlo, and pick up the frightening mask from the shop. At the séance, while Sophia and Trottier are busy, Indy may open the cabinet and take the flashlight from inside. After opening the fuse box, Indy may use the circuit breaker, then (in the dark) use the mask, the bedding, and the flashlight to make a Nur-Ab-Sal-like spectacle of himself. Walk to the centre of the room and Trottier should be suitably impressed: leaving Indy the Sunstone he requires.

FUN IN THE SUN

Now go to Algiers. (If this is your first trip there, and you don't yet have Trottier's Sunstone, visit the shopkeeper at the end of the back alley – follow the path leading out of the screen to the left. Pick up the mask so that you may now return to Monte Carlo and follow the sure-fire Sunstone swiping procedure described above.) Even if you already have the Sunstone, approach the shopkeeper and take the mask from his stall – assuming, of course, you don't already have it. Indy should now flash the Sunstone to the shopkeeper – he will reveal himself as Omar Al-Jabbar. Omar will offer Indy a map showing the location of an archaeological dig – take it, X marks the spot. Before leaving, trade the mask back to Omar for another object, such as a brass spittoon.

Take this new artifact to the grocer and trade it for squab-on-a-stick. If the grocer doesn't want it, take it back to Omar and exchange it for another item. Continue to do this until you have found an object which the grocer will accept.

Give the squab to the beggar and accept the balloon ticket he offers in return. Now go to the knife thrower and persuade Sophia to volunteer for his act. Indy needs to speak to her using the third, then the first sentences of the dialogue path offered. When she approaches the knife thrower, push her. After stumbling into his act, the knife thrower will reward Sophia's co-operation with the gift of a knife.

Go to the balloon vendor on top of the roof, give him the ticket, and take your balloon ride. Once aloft, Indy needs to get mobile by cutting the rope that still tethers the balloon to the ground – use the knife with the rope to do this. If you don't spot the dig site whilst flying over the desert (Remember, X really does mark the spot), land at a nomad encampment, show Omar's map to the locals, and get directions: if the distance to the site is described as being 'considerably' further, that means it is two screens away in the direction named, just a direction (east, north, etc) indicates a distance of one screen in the direction named, a direction preceded by the words 'slightly' or 'very' indicates that the site is on the same screen as Indy's present location – take to the air again and have another look. To land the balloon at a particular location, click the left mouse button repeatedly (or the equivalent control) once the balloon is overhead.

DIGGING FOR VICTORY

At the dig site Sophia will wander off – down a hole, in fact. Indy should use the ladder to climb down the pit – its dark down there, but Indy shouldn't come to any harm feeling his way around. Pick up the 'long, tubular thing' (a hose) and the 'clay thing' (a jar) and climb back up the ladder. Cross to the truck, and open its gas tank. Indy now needs to use the hose with the tank and the jar so as to fill it with petrol ('gas'). Return to the dark pit carrying the jar full of gas and open the 'metal cap' on the 'metal thing' (it's a generator). Use the gas filler pipe now exposed with the gas-filled jar to refuel the generator. Now use the 'little metal thing' – an on/off switch – to set the generator running, bathing the underground scene with light.

Pick up the 'rib' of a ship, positioned near the ladder, and use it to push away the crumbling wall to the right. Insert the wooden bung from the table into the hole in the centre of the mural, then place the Sunstone on the rod so that the right symbol (indicated in Plato's Lost Dialogue on the final paragraph of the left-hand page of the pair marked by the third paperclip), is opposite the horns above. Now click on the peg.

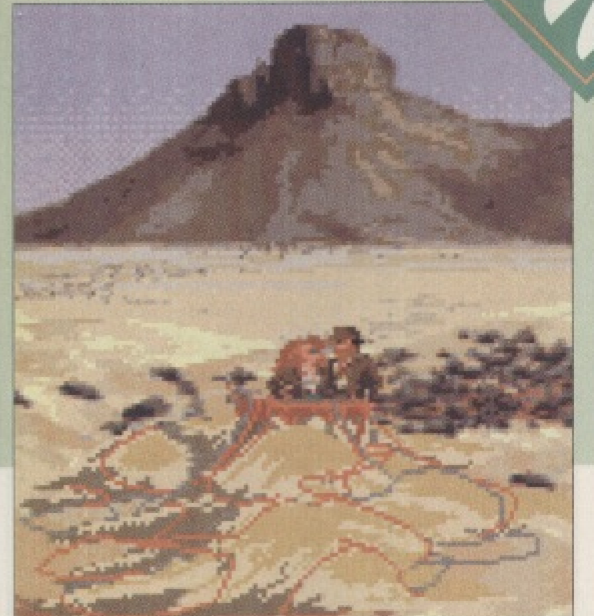
Once Indy has been reunited with Sophia he ought to switch off the generator, open it and remove the spark plug. Together with the distributor cap held by Sophia it will now be possible to restore life to the truck and leave. Be sure to take the amber fish on a string – it is used to detect orichalcum.

JUST A MINOTAUR

Crete is the next stop on Indy's trek. After landing find the path to the left of the screen and follow it to the old ruins. Push away the stones from the mounds in the town centre to reveal two statues – a bull's head and tail. Retrieve the surveyor's instrument from the ridge above the dig (The dig is on the far side of the hill from the pedestal.) and use it on both statues.

Indy

ONES TLANTIS PART 2



Feeling deflated? The balloon may have landed with a bump, but the dig site is just a stone's throw away.

Once in place, look through it and position it to face the bulls horns in the centre of the ruins. From the bull's head align the vertical line with the edge of the right horn. From the bull's tail align it with the edge of the left horn. When done properly a dotted line will appear and indicate the location of a Moonstone. Position the Sunstone on the pedestal with the same alignment used in the desert. Turn to the pair of pages in the Lost Dialogue referred to earlier, and discover the setting for the Moonstone from the first paragraph on the right-hand side. After both stones have been placed, click the spindle.

Enter the labyrinth through the recently revealed door. Take two of the busts fronm the shelf and go through the exit. Now use your whip on the remaining bust which is still visible. Don't worry about the gate closing as the only way forward is in the labyrinth.

Have a loook around the labyrinth. When you reach the closed gate use the three busts on the shelf to open it. To get the gold box you first need to find Sternhart's staff to release the counterweight and trigger the lift.

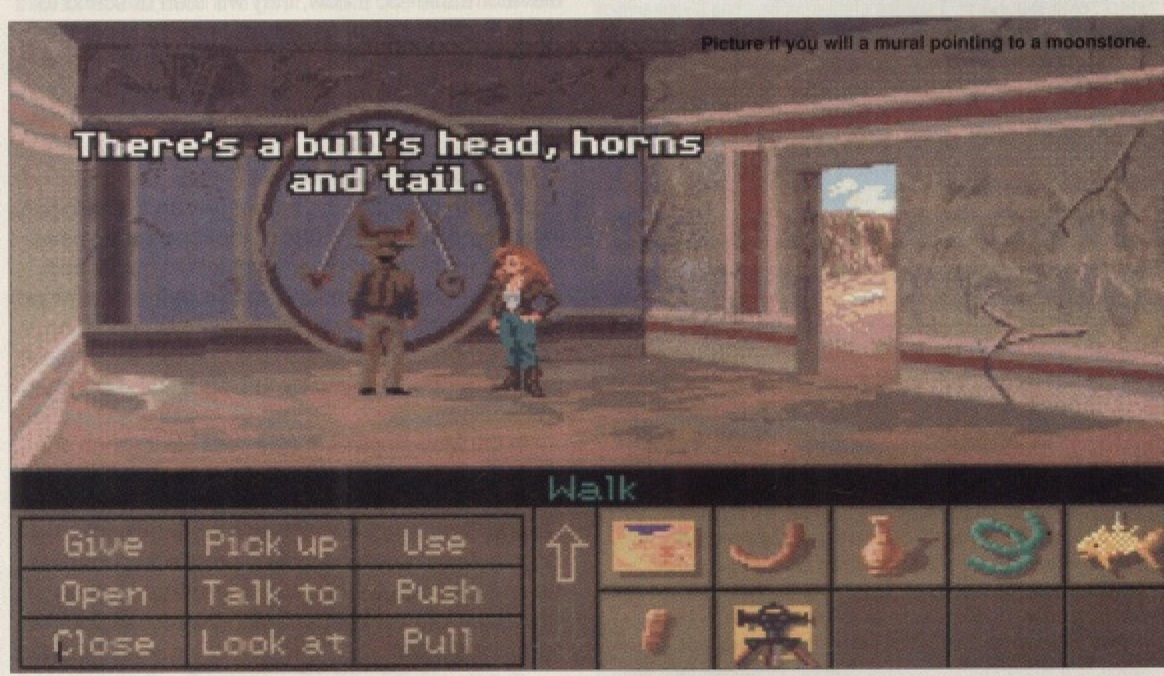
Find the room containing the minotaur statue and stand on the bouncy floor. Persuade Sophia to join you and the floor will turn into a lift to the level below. If you and Sophia aren't quite heavy enough use your whip on the minotaur's head to add more weight.

Down below Indy will find the staff next to Sternhart's corpse as well as the Worldstone. Having retrieved the Worldstone, head behind the waterfall and climb back to the upper storey using the chain concealed behind it. Take the staff back to the gold box screen and use it with the chock, thereby freeing the counterweight. Descend to the room below and shove the staff in the mouth of the statue. The elevator will take you back to the room with the gold box. Take the box and the two orichalcum beads.

Far Right: Transport the transit to the two statues of bull's body parts and survey the large stone horns in the centre of the ruined town.

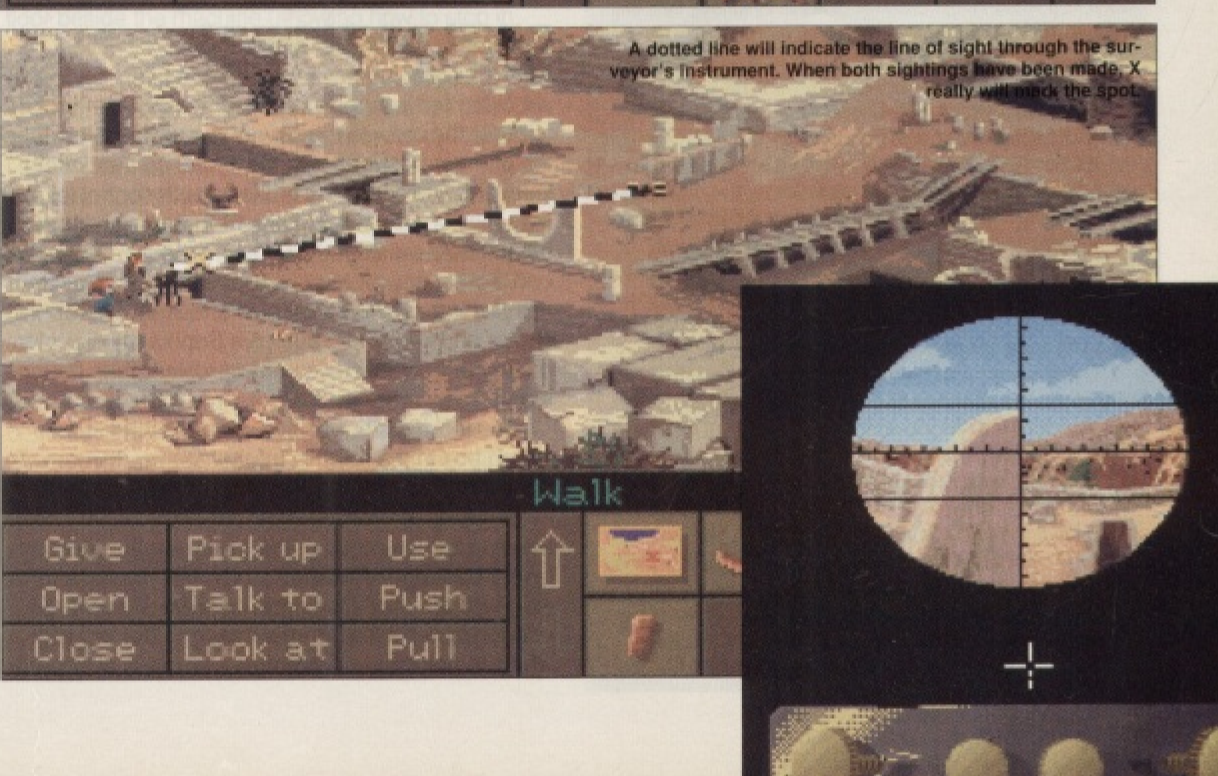


Knossos has been ruined for thousnads of years – pushing over a few more rocks won't hurt, and there are statues to be found.

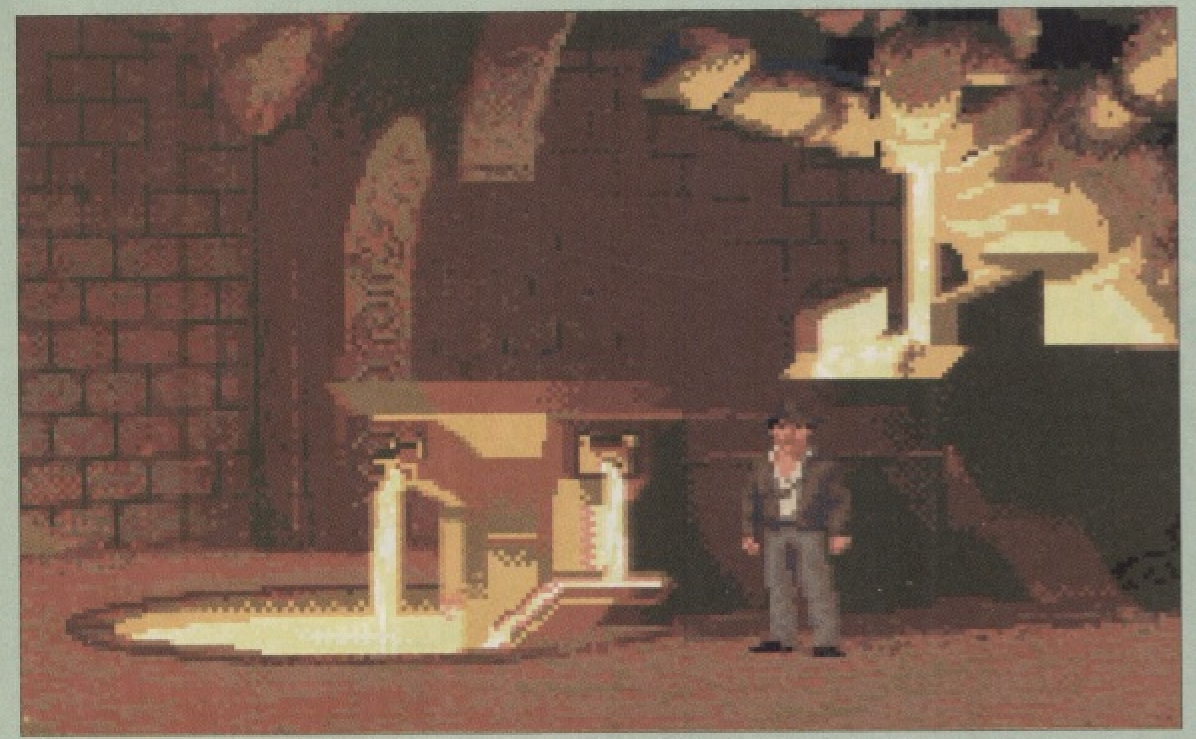


Bull's eye! The whole head, in fact.

Picture if you will a mural pointing to a moonstone.



A dotted line will indicate the line of sight through the surveyor's instrument. When both sightings have been made, X really will mark the spot.



Lava man. Red hot molten rock is always a handy thing to have at your disposal, but make sure you've got the necessary objetcs before tackling it.



The entrance to the labyrinth is reveled when the Sunstone and the Moonstone have been aligned on the pedestal.



Here Indy rescues Sophia with a little pail help.



'Aviation Express? That'll do nicely, Sir!' Indy gets his balloon ticket punched.



THE FISTS PATH

In Algiers, speak to Paul at Omar's shop, using the first sentences from the first three lists of dialogue options. Give him Trottier's business card; later, ask him to speak to Omar again and follow him to Omar's house by watching his fez.

At Omar's house, Indy can use his whip with the hanging crockery to stun Hörst. Take the cloth map hanging by the window. The camel is standing outside the window.

Whilst crossing the desert by camel, make it easier to find the dig site by taking directions from the nomads. At the dig, ignore the shooting and climb down the ladder. Use the 'little metal thing' to switch on the portable generator in the pit. Once it's light, push the round object on the painting on the left. The Sunstone should be picked up once located. To leave the dig, break through the crumbling wall on the right using the ship's rib. Take the wooden peg from the table and put it in the central hole of the mural. Use the Sunstone with the peg: look at the Sunstone to adjust it to the proper setting – indicated in Plato's Lost Dialogue (final paragraph, left-hand page, marked by third paperclip). Turn the Sunstone so the correct symbol is opposite the horns at the top, then click the peg.

When Indy is held at gunpoint he may overcome the Nazi by using his whip with the gun, before beating him up. Leave the dig by using the rope ladder to climb to the balloon at the left of the site. Fly north to Crete.

The shelf-less gate in the labyrinth cannot be opened, so Indy may safely ignore it. The heavy door, however, may be opened simply by persistently pushing it. Cross the chasm beyond the heavy door by using Indy's whip with the stone outcropping above it. When Hans comes down the hall, Indy should hide behind the slab on the right then push it on him when he's within range. Dispose of Anton by getting onto the ledge over him and pushing the stalactite (the hanging column of rock). Indy ought to take the stalactite with him afterwards. To overwhelm Arnold, use the ship's rib with the boulder in the cave next to his to roll the boulder into him. This will not put Arnold out of action so Indy must move to the other side of the boulder and use the stalactite with the boulder. If Indy can't talk his way past Arnold to reach the far side of the boulder he should back off. Search Arnold, take the amber fish on a string (the orichalcum detector), and retrace Indy's steps, using it to home in on Sophia's necklace. Remember to put all orichalcum beads in the gold box or the detector will be distracted. Sophia may be rescued by using Indy's whip with the pit in which she languishes.

Find the directions to give to the captain of the salvage vessel from the Lost Dialogue of Plato. The pages marked by the third paperclip give the distance and direction from Atlantis to Thera (the Lesser Colony). Reduce the distance to one tenth of that stated and reverse the direction to be travelled (as Thera is the departure point). Before boarding the boat, go to the dig site in the mountains and take the tyre repair kit beside the truck. Take this on board the boat and use it to mend the diving suit. Use the air-hose with the refurbished diving suit, then use the diving suit. Have Sophia use the hoist with Indy in the diving gear. Indy will only be able to hold his breath for three minutes, so hurry him through one of the openings to Atlantis.

Return to the minotaur room and stand on the elevator. If you didn't get the staue's head onto the elevator earlier do it now. Indy will then descend to rejoin Sophia. You can't persuade her to climb the chain so leave the room by the back exit. At the awkward gate without a shelf, push Sophia through the hole beside it so that she may use the pulley on the other side.

After Sophia has opened the door, use the orichalcum detector (the amber fish on a string) to locate a secret door in one of the chambers in this area. The detector, however, points to the closest orichalcum, so Indy must place his in the (lead-lined) gold box. Sophia's necklace has got to go in too: convince her to deposit it in the box by using the third sentence, followed by the third, first, first, and first again.

In the Map Room it is only possible to open one door at a time, using a three-stone combination, as each door corresponds to a specific path onward (Team, Fists, and Wits). When Kerner kidnaps Sophia do as he says – now is not the time for heroics. Indy should give him the locking stones, then leave by using the ship's rib with the rock wall to the right of the cave.

DIVE! DIVE! DIVE!

From the conning tower of the submarine, after knocking out its captain, Indy may use the intercom to order the crew to the bow of the vessel. Now take the plunger from beneath the 'head' on the bottom level and use it with the broken depth control lever. Indy may speak with Sophia through the bulkhead behind her: a dialogue path using the third, then second, sentences on offer will persuade her to distract her Nazi guard. Indy may now sneak up on Sophia's captor and knock him out: give Sophia the signal to make her move by using any line other than the one about 'fine leather jackets'.

The locking stones have been stashed in the strong box in the room in front of the ready room. To open the box, take the porcelain mug from the shelf in the galley and scoop up some of the battery acid that has pooled beneath the galley, on the bottom level ('Use mug with acid.'). Indy may now use the mug with the strong box and dissolve a hole large enough to reach the stones through. The key with which to unlock the submarine's wheel is also inside. Pick up the slices of bread and the cold cuts elsewhere in the sub (for future use), and get ready to move. Indy should guide the sub to and fro in its search area until an opening in the sea bed is located. Steer the sub through this opening.

ATLANTIS AT LAST

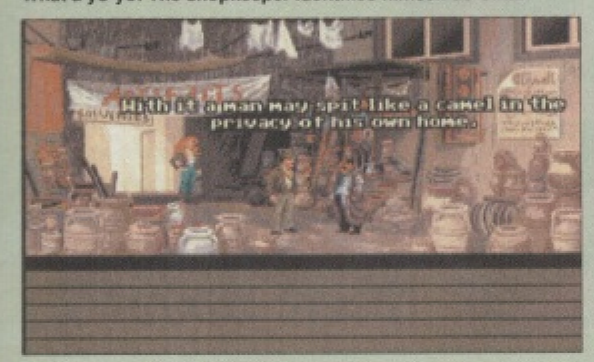
Indy can feel his way around the dark room: locate the wooden ladder near the bottom of the screen, beneath the arch, and take it to the rubble at the right of the screen. Use the ladder to climb over the rubble to the 'stone things' at the top. Open the stone box and place a bead of orichalcum in the metal rod found inside: the rod will now illuminate the room. Set the three locking stones to the standard combination, then turn each 180 degrees and click on the spindle. Pop a bead of orichalcum into the mouth of the statue before proceeding.

In the Outer Ring of Atlantis, rooms that would otherwise be inaccessible may be entered through the grates set into their walls. Indy can get the cup from the statue on the far side of the hole by using the ladder with the hole.

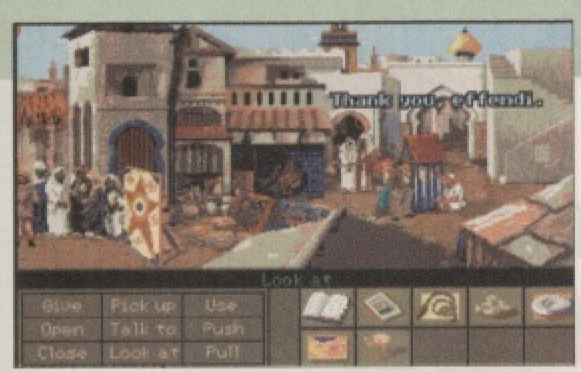
It is virtually impossible to overpower Sophia's new Nazi guard: instead, locate the vent beside the sentry statue. Place a bead of orichalcum in the statue.

When in the lava room, divert the lava flow by using the cup on the pedestal, then using the statue's head with the plaque. Indy ought to take a cup of lava with him when he leaves. In the crab room make a crab trap by using the gum, cold cuts and bread with the rib cage. (If any of these tasty morsels are missing from Indy's inventory, mug a guard and steal his food.) Now place the trap in the pool and retrieve any crabs which blunder into it.


What a yo-yo! The shopkeeper identifies himself as Omar.



Omar describes one of his enormously useful artifacts – a stylish spittoon in which to fling one's phlegm.



Lucky beggar! Indy treats him to a squab-on-a-stick. In return he will give Indy a very valuable balloon ticket.



Get on down! vent some hydrogen and head for that dig site! Using a combination of right and left button clicks to find the correct airstream is probably one of the trickiest parts of the game.

Once in the machine room, use the bronze spoked wheel on the peg over the statue, then use the cup of lava with the funnel at the top of the contraption. Afterwards, look in the dish beneath the statue's mouth. Take the robot part from the sentry, and the bronze wheel – they'll come in handy later. There is also plenty of orichalcum here, handy to stock up on while you have the chance.

To drain the water from the sentry room and open its double doors, place one bead of orichalcum in the eel figurine, then put another one in the fish statue. Sophia cannot be rescued from the cage until Indy has a hinge pin from the Inner Ring of Atlantis…

At the canal, distract the octopus by giving it the crab caught earlier. The crab-raft is fully operational – once powered by an orichalcum bead placed in its mouth. Unlock the gates with the locking stones: the Sunstone will undo both gates in the first chamber, when used with the spindles above the gates. The further Indy gets from the first chamber, however, the smaller the spindles become, requiring the smaller locking stones to open them.

The entrance to the Middle Ring is passed by using the ladder on the sentry statue, opening its chest, and replacing the missing parts. Using the diagram from the cupboard (in which a crescent-shaped gear may be found) as his guide, Indy may now place the bronze gear, the bronze spoked wheel, and the robot part found in the First Ring, and the crescent gear itself, in the correct positions. Place the bronze spoked wheel on the central peg, put the robot part on top of it, and then position the crescent gear across the two pegs on the right. If you want to move the arm forward, place the bronze gear on the upper left peg; to move it backward, put the gear on the lower left peg. Once this has been finished, feed an orichalcum bead to the statue.

To get through the next portal, use the chain with the bronze loop on the door. Move the left arm of the sentry robot forward and connect the other end of the chain to this. Now change the gear in the robot so that it will move back its arm. The hinge pin with which to rescue Sophia should pop out at this point. Once he has it, Indy should give it to Sophia, then lift the cage door and tell Sophia to brace it with the hinge pin.

After she has been rescued Sophia will soon start to display bizarre behaviour – Nur-Ab-Sal is possessing her through her necklace. Trick Sophia into removing the necklace by looking at her, using a bead of orichalcum in the medallion's mouth, then using the opened gold box with the necklace when Sophia holds it up.

The huge machine may be set in motion by a bead of orichalcum in its mouth as well. Indy may replace the machine's missing steering levers with the hinge pin from the door that was pulled down, and the sceptre from the room with the lava pit. Before proceeding further, Indy should study the diagram on the wall in the corridor (explaining how to get the machine moving), and the diagram on the floor beside the machine (showing how to stop it).

Once in the Inner Ring, the steps in the foreground are the target for which Indy needs to aim – and only one of the doors gives access to them. The connections between the doors may be mapped (Take note that some lead to one-way ramps!), and don't overlook the stairways! Cross the lava crust by walking towards patches that are open – whenever Indy steps on some lava the piece immediately in front of him will vanish. Set the locking stones to match the arrangement indicated on the wall of the lava maze.

How may the dastardly Ubermann be overcome? After all, we don't want Indy transformed into a loathsome monstrosity, do we? When Ubermann orders Indy onto the platform, explain that it might not be a good idea to create a terrible monster in the near vicinity. Use a dialogue path starting with the third sentence, followed by the second, third, fourth, third, second, and first. With Ubermann vanquished the world may sleep safely in its bed until the next time it needs the archaeologist with the whip – thanks Dr Indiana Jones!

THE WITS PATH

In Algiers, go to Omar's shop and talk to his servant. Use the first sentence of the dialogue path, then the first, first, then fourth. Give the servant Alain Trottier's business card. If Omar still won't speak to Indy ask Paul to try again, and follow him to Omar's house. If you find it hard to keep track of him, make Paul stand out in the crowd by getting him to wear a fez. Follow the man already wearing a fez into the marketplace and speak to him using the fourth sentence, followed by the third, first, third, first, and second. When Paul gets back, ask him the price of the pots before giving him the fez and talking him into wearing it.

At Omar's house trick him into entering the closet, then shut him in. Go to the laundry beside the window – a map drawn on cloth is hanging there. Take the pole from the pot in the foreground and use it with the map to knock it down. Take Omar's statue and/or the blackbird statue and leave.

In the desert, bribe the foreign legionnaires by using the first sentence, followed by the first again, then hand the officer either the blackbird statue or Omar's statue. The nomads will give directions if asked. At the desert dig-site, after illuminating the cave, push the round object on the painting to the left.

After the generator's spark plug has been fitted in the truck, use some orichalcum with the statue hidden at the dig site, then use the statue with the spark plugs to start the truck.

In Thera, go to the mountain dig site, close the crate, and retrieve the invoice fixed to the lid. Close the door of the dig site's inner room, then use the Sunstone with the peg in the hidden compartment. Adjust the disks – the setting may be found by referring to the last paragraph of the left-hand page, marked by the third paperclip, in Plato's Lost Dialogue. Open the door, pick up the carved sign, and retrieve the Sunstone.

To get a look in the lockers on the submarine, distract the guard by making a sandwich from the bread and cold cuts and eating it in front of him. Remove the Moonstone and the Torpedo Launch Instructions from the locker. Take the greasy rag from the forward torpedo bay and wrap it around the exposed wires in the aft torpedo section. Using the Launch Instructions prepare the control panel and push the launch lever. Go to the forward torpedo section. Take the clothesline from the bunk room and tie it to the launch lever, then get into the torpedo tube and pull the clothesline.

In Crete, when using the Sunstone, set it to the same position as in Thera. Align the Moonstone using Plato's Lost Dialogue as a guide: first paragraph, right-hand page, marked by the third paperclip. To descend in the elevator in the labyrinth, weight it down by using Indy's whip with the head of the Minotaur statue. Ignore the shelf.

Use the statue resembling the one stolen by Kerner with the microtaur's hatch. Then place a bead of orichalcum in the statue. There is a secret door in the first room beyond the Map Room – build an orichalcum detector by tying the clothesline to a hard rubber comb and charging it with static electricity from the woollen scarf. Use the detector to pick up any orichalcum beads lying around, then shut them in the gold box. The exit will now be indicated: start the subway car by placing a bead of orichalcum in its mouth.



and ADVENTURE HELPLINE

Seekers after truth should follow the path that leads east of the moon and west of the sun, for there you'll find the door to the Troll's Head Inn. All weary travellers are welcome here, so find a chair near the roaring log fire and rest a spell.

RULES OF THE INN

1. No fondling the Serving Wenches.
2. Egyptian Mages will not be served unless accompanied by their Mummies.
3. Zombies who 'appear' under-age will not be served unless they can produce their gravestone.
4. Please do not tease the Dragon, he bites. You'd better believe it!

By Order of The Innkeeper.

NOTE: A bag of gold coins has been found in the outside toilet. Will the owner please form a queue at the bar.



Lost, somewhere in the Mediterranean, a large city answering to the name of Atlantis. The city was last seen sinking beneath the waves, making 'gurgle, gurgle, gub, blub' noises, approximately 'umpteen' years before recorded history began. Applicants wishing to solve the Fate of Atlantis will be required to fight an entire Nazi spy-ring, fly the Sahara in an air-balloon, and 'live in'. Adventures come and go, but Indiana Jones and the Fate of Atlantis will be here for quite a while. It's easier than the Monkey Island games but just as much fun. Note: This quest carries the Troll's Head Golden Guarantee of Satisfaction. If, having played the game, you have any cause for complaint, you will be locked in a trunk with a 'Troll with an attitude' until you change your mind.

THE SHRINE OF KNOWLEDGE

Away from the noise and laughter which fills the bar, there is a shady corner where a red, velvet curtain shields the Shrine of Knowledge. It is to here that the humble and the penitent come to seek help with those quests which have brought them to their knees. Draw near and listen, so that you too may profit from the Font of all Wisdom.

MONKEY ISLAND I

The Inn recently received a bottle with a message in it from Timothy Burns of Belfast. Unfortunately it was thrown through the window! Anyway, Timothy claims that (a) He is a faithful CU Amiga reader, and (b) He is stuck on *Monkey Island*. Timothy's problem is that he doesn't know what to give to the cannibals so they will help him.

The Shrine replies: There are two items that the cannibals desire. (Three, if you count your plump body!) To begin with you should give some bananas to the monkey in the jungle to make him follow you. Now return to the giant Monkey Head statue and take a close look at the totem poles which are nearby. It is possible to pull the nose on one of these. (Take a closer look at the one on the left.) Walk to the Monkey Head and pick up the smallest idol that you find there. Give this to the cannibals and they will be so delighted that they'll give you the key to the village. You will now be able to remove that banana picker from the hut. The second item the natives are interested in is the leaflet which you should have by now which explains 'How to get Ahead'. Being head-hunters they will be intrigued with any information on how to get a head. [The old jokes are the best.]



If you are tired of monkeying about in the Caribbean grab yourself some bananas and get some help with the totem problem.



INDIANA JONES AND THE LAST CRUSADE

While most of us are drooling over the latest Indiana Jones adventure, Charles Brown from Margate is still wrestling with Indy's last adventure. Deep within the German lines, Charles finds himself in Castle Brunswald searching for a brass key to open the lock in the Uniform Store. He is also interested in knowing how he can open the chest in Henry's room back in the USA.

The Shrine replies: Isn't it a bit late to be wondering how to open a chest in the USA when you are up to your neck in trouble in Germany? I trust you're not thinking of cheating! Anyway, purely to help other lost souls who are having problems I'll explain that it is possible to push the bookcase in Henry's house, and that will allow you to get a large lump of sticky tape which has been stuck to the back of it. Take this gooey mess back to your office and place it in the jar of liquid which you'll find there. The liquid in the jar will dissolve the goo to reveal a key. This is the object you need to open the locked chest. Moving forward in time to Castle Brunswald you must first talk your way past the drunk guard and take his stein. Visit the kitchen and fill the stein with beer. Use the beer to put out the fire so you can take the roast boar. Head for the ground floor hallway and get past the guard using dialogue lines 3,2,1. Now you can enter the Laundry and steal a servant's uniform. Pass the next guard and climb the stairs. Duck into a nearby room and wear the servant's uniform. The next guard will accept a bribe of the painting from Henry's house and allow you to move forward to a room containing a chest. Inside the chest is a uniform with the key in the pocket.

I'll leave you to figure out how to get back to the Laundry and use the key which you have so cleverly found. Did I say 'You' found it!

LURE OF THE TEMPTRESS



Making your way through the caves of the *Lure of the Temptress* is a clever trick. Getting out again is even cleverer.

Having successfully made it through the caves to the dragon's lair in *Lure of the Temptress*, Steven Smith of North Humberside has hit a big problem. After talking with the dragon and gaining some important information, he and his girlfriend Goewin find that they can't return through the cave system to the outside world.

The Shrine replies: I bet you thought you were really clever when you made it through the caves with the help of Goewin. It's a pity you hadn't used your razor-sharp brain to think about what you were going to do to get out again. When in a dangerous situation a true leader always guards his rear. The trick is not to take Goewin all the way through the caves. If you leave her one room back from the final cave, you will be able to use her talents to get you out again. Think about it.

OPERATION STEALTH

Michael Raymar doesn't live anywhere that is very interesting. At least he didn't think it deserved a mention in the letter he wrote asking for help with *Operation Stealth*. Having been captured by the 'baddies', Michael is currently being lowered into a vat of piranhas, and he isn't too pleased about it.

The Shrine replies: What's the point of carrying all that wondrous spy equipment if you don't use it? The pen in your pocket isn't there for writing help messages to the Troll's Head Inn, you are supposed to use the acid it contains to melt the metal lock on the cage. Once you have the cage door open you will be able to use the fancy watch to fire a grappling hook into each wall just like Batman does. Now you can crawl along the wire and escape through the grille into the air vent.

ELVIRA I AND II

From a log cabin nestled in the snow-covered wastes above a Norwegian fjord, Tony Caffrey has sent a plea for help with both of the *Elvira* adventures. The problem with the first *Elvira* game concerns the chopper-wielding cook in the castle kitchen who decided that Tony's head would make excellent soup. In *Elvira II* our hero is going quietly nuts searching for the key to the elevator in the caves.



Welcome to Elvira's kitchen. Tonight we have a special soup, but the cook thinks it needs just a little more body in it.

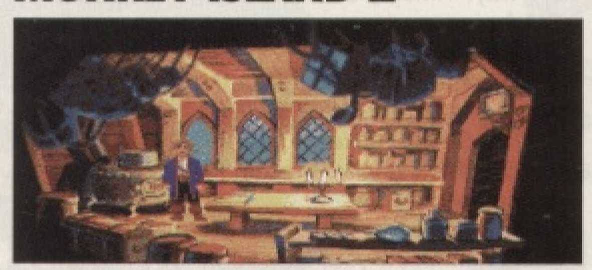
The Shrine replies: There was a cook of whom it was said, 'She was a good cook as good cooks go, and as good cooks go, she went'. Unfortunately this cook is a bad cook, and she isn't going anywhere! Salt is the solution to this problem. Throw a fistful of salt into the fat lady's face and she'll shrivel up before your eyes. The salt you seek is hidden in the Torture Chamber on the Dungeon Level below. This handy item is guarded by a very tough skeleton who can be recognised by his red uniform. When you first enter the Spider Caves in *Elvira II*, head across the hall into Studio one. Find the elevator and turn it on, for you will need it later. When, and if, you make it to Level D of the caves you will meet the Director who has the elevator key in his wallet. Use the Telekinesis spell to relieve him of this little item.

ULTIMA VI

Having found seven pieces of the missing map in *Ultima VI*, Paul Knibbs of Leicestershire is up to his sword buckle in trouble. Currently our hero is stuck on Level 2 of Dungeon Wrong, but is unable to get any deeper. Paul writes, 'I think it may be necessary to get into the secret room at the North-East corner of Level 1, but I cannot switch off the forcefield. The switch in the middle cell seems the obvious choice, but its says, "Funny, nothing happens". What am I doing wrong?'

The Shrine replies: You are correct that the map piece you seek is to be found in Dungeon Wrong. On Level 3 you will find the Hydra's Chamber (Scary, scary) and there, behind a secret door, you will find what you desire. That's the good news. The bad news is that I do not recall the solution to the forcefield on Level 1, or encountering the message which you mention.

MONKEY ISLAND 2



Something tasty is simmering in the galley of the Bloody Lip restaurant, but it needs just a pinch of something special to make it really delicious.

A soggy, tear-stained letter from Adam Bermingham has arrived pleading for help with *Monkey Island II*. Using the miserable excuse that he is only 13, Adam seeks help in getting a job in the Bloody Lip bar as he needs money to get off the island. He has got the cheese squigglies (but let's not hold that against him), and he has tried polishing the pirate's pegleg for a reward (well he is desperate!), but still no luck.

The Shrine replies: I'm not surprised that you are stuck at this point because the next part is rather tough. Basically, what you are going to do next is capture the pirates pet rat then put it in the soup at the Bloody Lip bar. When the owner finds a rat in the soup he will fire the cook and offer you the job. To do all of that you first need to find the stick on the path near the beach and steal the knife from the kitchen at the Bloody Lip. Go to the Dry Cleaners, open the box and put the cheese squigglies in it. Use the stick with the box, then use the string with the stick (the string came from the alligator). When the rat tries to eat the squigglies, pull the rope to trap him in the box. Now you can take the rat to the kitchen and dump him in the soup. Enter the bar by the front door, order something to eat and then wait for the fun to begin.

HITCHHIKER'S GUIDE TO THE GALAXY

I would have thought that by now everyone would have finished playing the old text adventures from Infocom, but Richard Griffiths from Wales (where else?) has scribbled a plea for help with Infocom's *Hitchhiker's Guide to the Galaxy*. The book was confusing enough, but this game has got some pretty odd problems in it. Standing beside the Screening door onboard the starship Heart of Gold, Richard cannot get through this tricky obstacle.

The Shrine replies: Whenever things get tough, the British have a cup of tea. Broken your leg? A nuclear bomb has just gone off in your basement? Never mind, just have a cup of tea and things are sure to get better. In this case some tea will help, but strangely enough having no tea will also make things better. Once onboard the ship, pick up the interface card and head for the Nutrimat. Open the panel and swap the circuit board with the card. Leave the machine to get on with things while you return to the bridge to sort out more pressing problems. On your return you'll find that a cup of tea is waiting for you. Before you get this cup of 'real' tea, you have no tea. If you now get the real tea you will drop the 'no' tea. (I never said this was going to be easy.) Take the real tea to the bridge. Drop the real tea and you'll have the no tea again. The screening door will only open when you are successfully holding 'real' tea and 'no' tea at the same time.

Obviously, only someone with no common sense could get himself into such a state of mind and this is what you must do. First, remove the dangly bit from the tea substitute and put it in the real tea. Using the Improbability Drive you can transport yourself into a whale's stomach where you will find a flower pot. ('Curiouser and curiouser', said Alice.) Once you return to the ship you can plant the fluffs and watch something grow. A final trip to the sauna will cause more events to take place, and in the process you will lose your common sense. I must admit that I'm not feeling all that clever myself at this point.

DUNGEON MASTER

Now that Psygnosis has relaunched the *Dungeon Master* series, I am expecting a surge of questions for the classic role playing games. The first query to arrive is from Keith Perry in Leeds who is stuck on Level 5. The problem is how to get through the room which is full of transporter beams, for no matter where Keith moves he is spun around in a circle and ends up back where he started.

The Shrine replies: Simply step into the room and then move in the following directions. Right, Back, Forward, Left, Right, Back. That's the good news. The bad news is that if you couldn't solve this simple problem you're going to be in real trouble when you reach the room of pits later on in this game. Now that is a problem!

And that I'm afraid must be all for now as the Shrine must be closed for recharging. I trust these golden words of advice will help you move closer to your final goal, but if you seek further wisdom return again when the dark clouds cover the land. Until then, keep your sword arm clear and your spirits high.

WRITE BACK

If you have a problem, a notice for the Board, or perhaps you have a piece of scandal which you wish to whisper in the Inn, write to Tony Gill at: The Troll's Head Inn, CU Amiga, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

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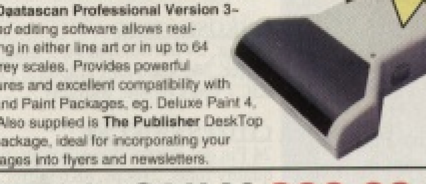
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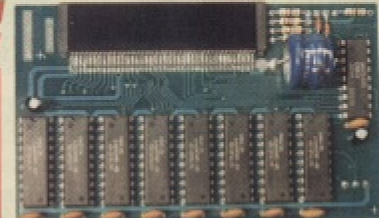
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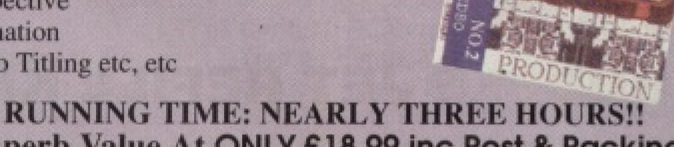
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COMMODORE ATARI CITIZEN STAR AMSTRAD CUMANA PHILIPS GOLDEN IMAGE NAKSHA ABACUS SEGA DIGITA

Within the next section anything can happen. Every month, we will be getting to grips with new softare, seeking out intelligent peripherals and inviting you to...

GET SERIOUS



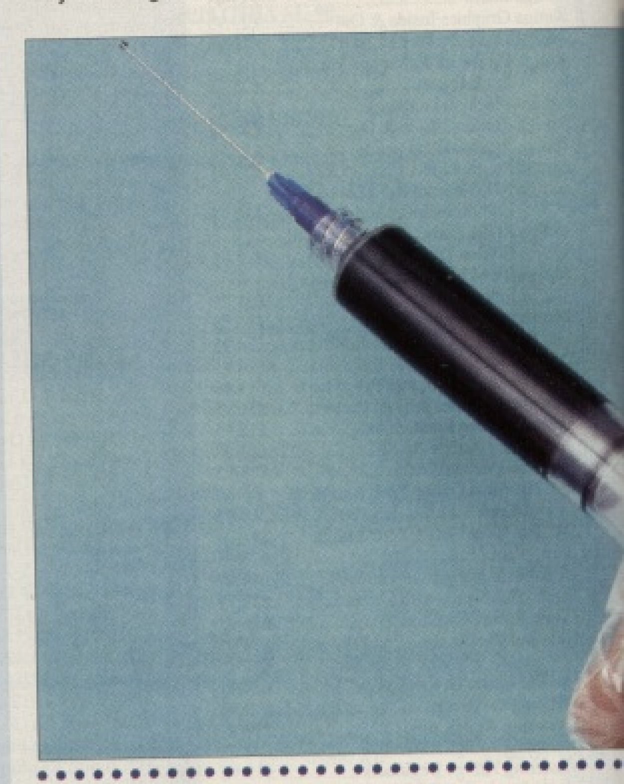
The top rated accolade for non-games products scoring over 90%. They will definitely be worth the money and are likely to act as a benchmark for future releases

BUBBLE JET REFILLS

Mat Broomfield's always getting into a sticky mess. He decided to clean his act up with this ink refill.

Refill systems for bubble jet printer ink cartridges are nothing new, but now Flexidump manufacturers, Care Electronics, have addressed one of the most persistent problems with existing systems – the mess!

With refill kits such as those available from Inkmun, ink must be pumped into the empty cartridge using a miniature squeezy bottle. The trouble is, no matter how careful you are, you'll invariably end up with ink all over your hands, to say nothing of any adjacent worktops. This is



3 LUX-2

Too tired to dance? Are the strobe lights affecting you? Then let Tony Horgan show you the latest in armchair raving.

Armchair raving is really taking off. It's cheap, you can do it any time of day or night, you can eat a plate of chips at the same time, you're unlikely to get raided halfway through, and best of all, you don't have to find your way home from the end of the world at 6 o'clock in the morning.

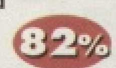
All this is made possible by a new wave of videos, spearheaded by the much-promoted Dance in Cyberspace. 3 Lux-2 is in a similar vein, offering 70 minutes of techno sounds and computer animations. The music is made up of 16 tracks, seemlessly mixed together to form one flowing soundtrack. If you're looking for mad breakbeats, you won't find many here. Most of the tracks are minimalist techno, with rigid programmed backing beats courtesy of Arpeggiators, Vision of Shiva and Time Warp, among others. If you don't like the music on the tape, you can just

usually caused by filling the cartridges too quickly which causes pressure to build which eventually results in the ink pumping back out of the filler hole.

Care's solution is to inject the ink into the cartridges... literally! With each refill kit, a surgical type syringe is provided which you can use to squirt the ink into the cartridge. Because the (specially blunted) needle on the syringe has a very small diameter, it's impossible to fill the cartridges too quickly.

At only £14.95 for a bottle capable of providing three complete refills, it's more than 60% cheaper than buying new cartridges. A double pack is also available for £24.95 and Care tell us that they plan to start selling coloured inks soon. The ink is suitable for any bubble jet cartridges that include a filler hole.

Contact: Care Electronics, 15 Holland Gardens, Garston, Watford, Herts WD2 6JN. Telephone: 0923 894064.



FREEWHEEL

Innovative joysticks are about as user-friendly as a British Rail ticket collector. Tony Horgan takes a look at one which could break the mould.

I've driven some dodgy cars in my time, but so far I've never had a steering wheel come off in my hands. Door handles, and gear sticks, yes, but never a complete steering wheel. If you have had such an experience, you'll know what to expect from Logic 3's Freewheel.

The Freewheel is simply connected to the Amiga's joystick port by a long cable. It detects movement with a set of mercury tilt-switches, sensing both forward and backward movement, as well as rotation. There are also a couple of fire buttons.

It's available in both analogue and digital versions. The digital model mimics a joystick, so it's compatible with all joystick-operated games. Results from the analogue model will depend on the type of mouse control offered, and whether there's any analogue joystick support in game you're playing. As the packaging carries Nigel Mansell's picture I tried it out on Gremlins new *Mansell* racing game and was pleasantly surprised by the improvement in control. However, it does make your arms ache after a short while and you have a tendency to overcompensate on the turns, resulting in twisted arms.

A surface-mounted wheel would be a lot more realistic, and you wouldn't feel so stupid using it. An interesting idea, but not very practical.

Contact: RC Simulations, Unit 1B, Beehive Trading Estate, Crews Hole Road, St. George, Bristol BS5 8AY. Telephone: 0272 550900. Price: £39.95.

71%

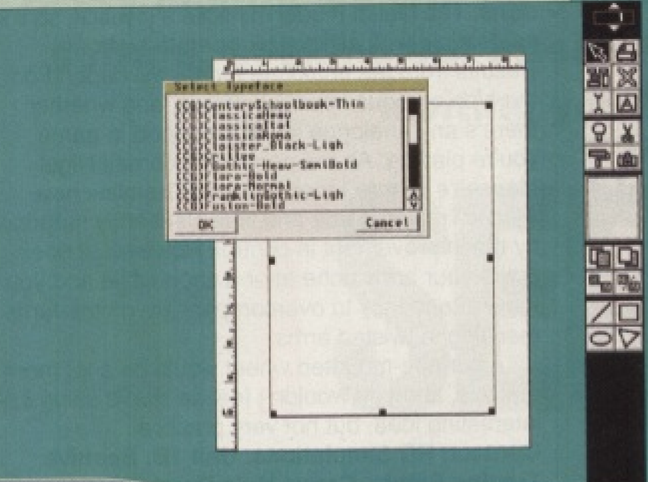
turn the volume off on the TV and put the hi-fi on.

The graphics aren't as spectacular as the fractals and colour-cycles of Dance in Cyberspace, but they're pretty weird all the same and are in a slightly more arty vein. As well as all the usual colour strobes, there's a digitised dog, who taps his foot to the beat, a nutty circus weight-lifter, and reams of bizarre computer-generated effects – just the stuff to get you ready for a night of the real thing.

Contact: Studio 7, Kaiserdamm 7, 1000 Berlin 15, Germany. Fax: +49 30 325 54 95.



Just the one Compugraphic typeface is supplied, but more can be bought for as little as about a tenner per hundred for shareware faces.



PageSett

TOP RATED

The veteran of page layout programs has just been given an overhaul. Jeff Walker asks whether it can still pass its MOT.

PageSetter is a program that has matured well with age. Launched seven years ago when the only Amiga you could buy was the A1000 and cost almost as many pounds, the first version of *PageSetter* was, to be frank, awful.

It supported only bitmapped fonts, so printed output was always jaggy, even on high resolution printers. If you wanted something better you had to buy Gold Disk's other DTP package, *Professional Page*, which at the time could only output to PostScript printers.

Three years later, in 1989, we saw the release of *PageSetter II*. This was no ordinary upgrade, this was a cut-down, non-PostScript, monochrome-only version of *Professional Page 1.3*. It supported something called 'Compugraphic fonts', scalable typefaces that could be printed on any printer at the highest possible resolution, and which are now the supported standard on the Amiga. *PageSetter II* looked nothing at all like the first version. It was a completely new program in everything but name. With *PageSetter II* it was easily possible to produce stunning output: professional-looking newsletters, adverts and flyers, even books and manuals.

Ah, but you couldn't do it in colour. For that you needed *Professional Page* or Soft-Logik's rival *PageStream* system.

Another four years have passed, and 1993 has heralded the UK release of *PageSetter³*. Again, this is no ordinary upgrade. The most obvious difference is the ability to work and print in colour, but many of the enhancements that have been made to *Professional Page* since 1989 have also now been made to *PageSetter*.

INTEGRATION

PageSetter³ is an 'integrated' publishing system. There are three parts to it: word processor, paint program and page make-up program.

The most important of these is *PageSetter* itself, the page make-up program – it is with this that you design and print your layouts. But it's easier and faster to type or edit text in a dedicated word processor, and it's easier and faster to paint or edit pictures in a dedicated paint program. So, both types of program are supplied and both are 'hotlinked' to *PageSetter*, which enables you to send text and graphics from PageSetter to the relevant 'editors', and back again, without having to quit *PageSetter*, and without having to load the separate programs and relevant data files yourself.

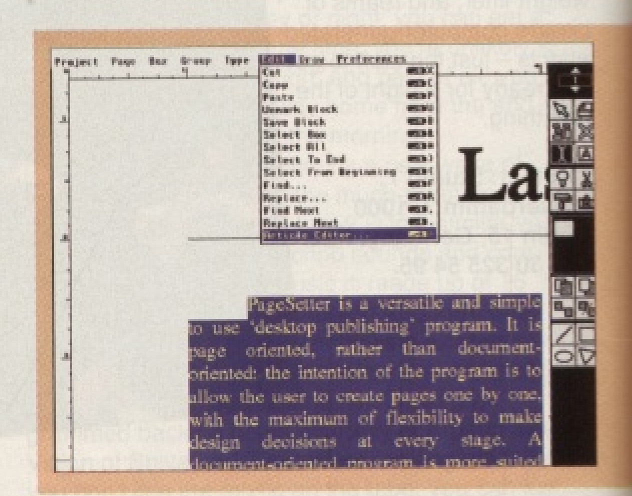
Sure, the Amiga is a multitasking machine and you could run any word processor or paint program at the same time as *PageSetter*, provided you have the memory. But, the advantage of this hotlink system is that *PageSetter* 'talks' directly to the editors; you can click in some text in *PageSetter* and send it straight to the word processor without the need to export and import and provide a filename. It's the same for bitmapped graphics – they get sent straight to the paint program, where you can edit them and send them straight back to *PageSetter*.

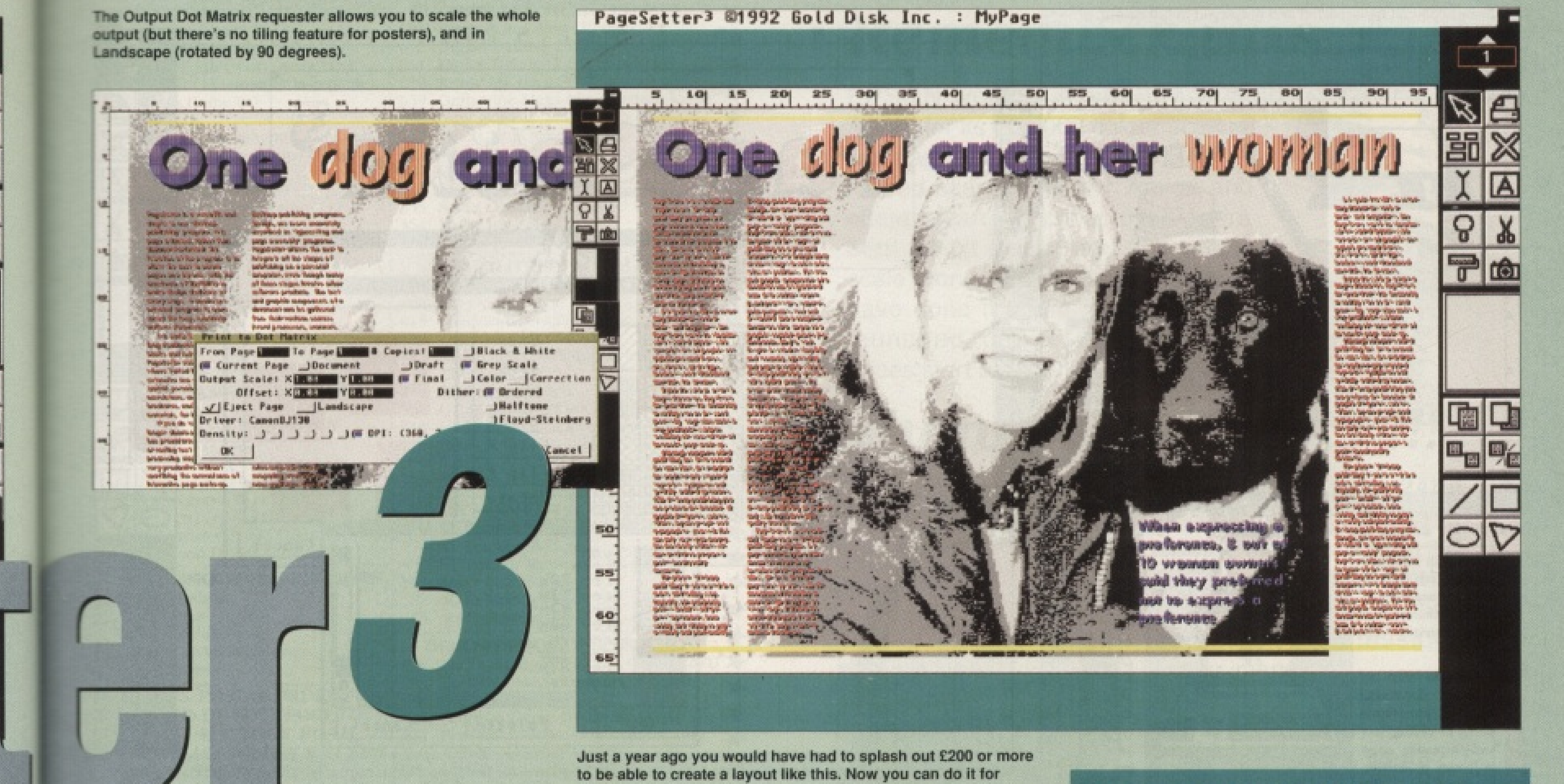
You might be asking why there have to be three separate programs. Why can't a single program do all three jobs? The answer is memory. Join all three programs together and it'd never run on a standard 1Mb Amiga. Split it into logical 'departments' and users

JARGON BUSTERS

- ***ASCII*** – A text format, created in the early years of computing, which is nevertheless about the only universal format recognised by any text handling software.
- ***Dot matrix*** – A printer which makes up characters and graphics by printing a series of dots. Although most Postscript printers are in effect dot matrix, as are all laser printers, the term is usually applied to physical impact printers which use pins and a ribbon to create the image.
- ***24-bit graphics*** – Images which use 24 bits of binary data for each pixel. Although not a standard on any Amiga, 24-bit display cardfs are available, as is much software which can create or manipulate images to this colour resolution.

JARGON BUSTERS





The Output Dot Matrix requester allows you to scale the whole output (but there's no tiling feature for posters), and in Landscape (rotated by 90 degrees).

Just a year ago you would have had to splash out £200 or more to be able to create a layout like this. Now you can do it for under £50.

with only a little memory can use the whole system, although not necessarily all parts of the system at the same time.

Basically, hotlinking is less memory-hungry, and is faster and more user-friendly way of dealing with data than continually having to export from the main program, load an editor, import, edit, export, and import back into the main program. *Professional Page* and *PageStream* have had this hotlinking capability for a while. Now *PageSetter* can do it.

WORDS AND PICTURES

The *PageSetter^3* word processor – AE, for Article Editor – is a slightly cut-down version of *TransWrite*. It comes with a dictionary for checking spelling, and it has absolutely all the features expected of a full-blown word processor except the ability to print; this you do from *PageSetter*.

If you prefer to use another word processor, *PageSetter* is able to import files created by *Excellence!*, *KindWords*, *ProWrite*, *Scribble!*, *TextCraftPlus* and *WordPerfect*. Text styles in documents created with these word processors will get imported correctly – something in italics written in *Excellence!*, for example, will import as italics into *PageSetter*. If your favourite word processor isn't on this list, then you simply save it as ASCII and import it as ASCII.

The ASCII standard doesn't support text styles, but there is a whole bunch of special formatting codes that can be placed in text documents in order to change styles, sizes, typefaces, margins, indents, and so on and so forth. If your word processor supports macros it is a simple job to set-up your most used *PageSetter^3* formatting codes on special hotkeys. While this system of working may take a while to get used to, embedding these codes in your documents before importing will save you the bother of having to go through the text in the slower page make-up program changing styles and typefaces. Of course, you don't have to embed these codes, you can do it the hard way if you really want to.

The paint program – GrE, for Graphics Editor – is not as impressive as the Article Editor. It works in LoRes (320 by 256), HiRes (640 by 256) and HiRes Interlaced (640 by 512), and overscanned versions of each, and supports the maximum number of colours allowed in each of these screen modes. It will not import HAM graphics.

The drawing tools provided are good enough for most editing jobs: freehand, filled and unfilled boxes, filled and unfilled ellipses, a number of preset circular and square brushes, a fill tool, a text tool (that uses bitmap fonts), the ability to cut out a custom rectangular brush, and a magnify tool. Simple graphics could be created with GrE, but you're better off creating them with a more powerful paint package like *Deluxe Paint*, and only using GrE if, after importing the picture into *PageSetter*, you decide to make some small changes to it.

The instructions for the Graphics Editor take up 14 pages of the 170-page manual, and largely consist of long paragraphs informing you that the Box tool draws boxes, the Line tool draws lines, the Save menu item saves your work, and so on, which will give you an idea of how simplistic GrE is.

ALTERNATIVELY...

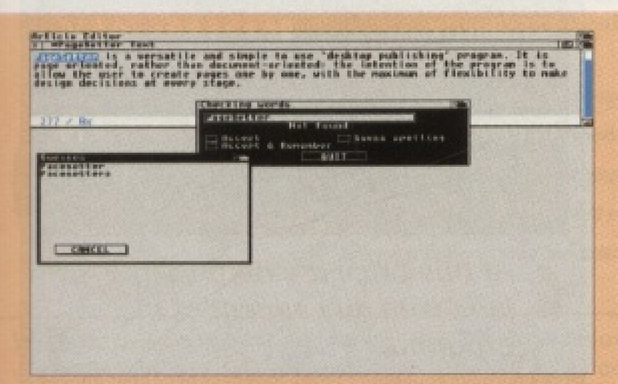
PageSetter^3 is not as powerful as full blooded professional publishing systems like *PageStream* or *Professional Page*, but far more flexible (and a lot cheaper) than the semi-DTP word processors like *Wordworth* and *Final Copy*.

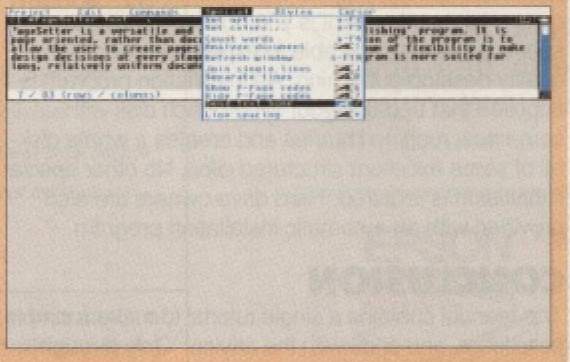
PASTE-UP

More than half of the manual is rightly dedicated to the page make-up program, *PageSetter*. It would not be unfair to say that *PageSetter^3* is a more powerful page make-up program than was *Professional Page 1.3*; in fact, it's only slightly less powerful than *Professional Page 2.0*, which was released barely one year ago.

You'd be wrong to think that the inexpensive price of *PageSetter^3* means that 'maybe it can't do that much'. I've seen less powerful DTP packages for the PC that cost 10 times as much.

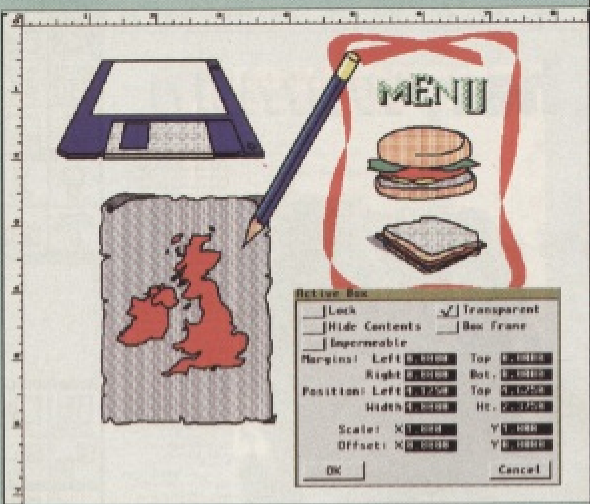
You have full control over page design. Text and graphics are imported into 'bounding boxes', and these bounding boxes can be resized freely and placed anywhere on the page you like. Text boxes can be linked so that words can flow from one column to another and from one page to another. There is a built-in text editor should any minor changes need to be made to the text, which saves you having to go into the Article Editor to alter just one word, for ➤

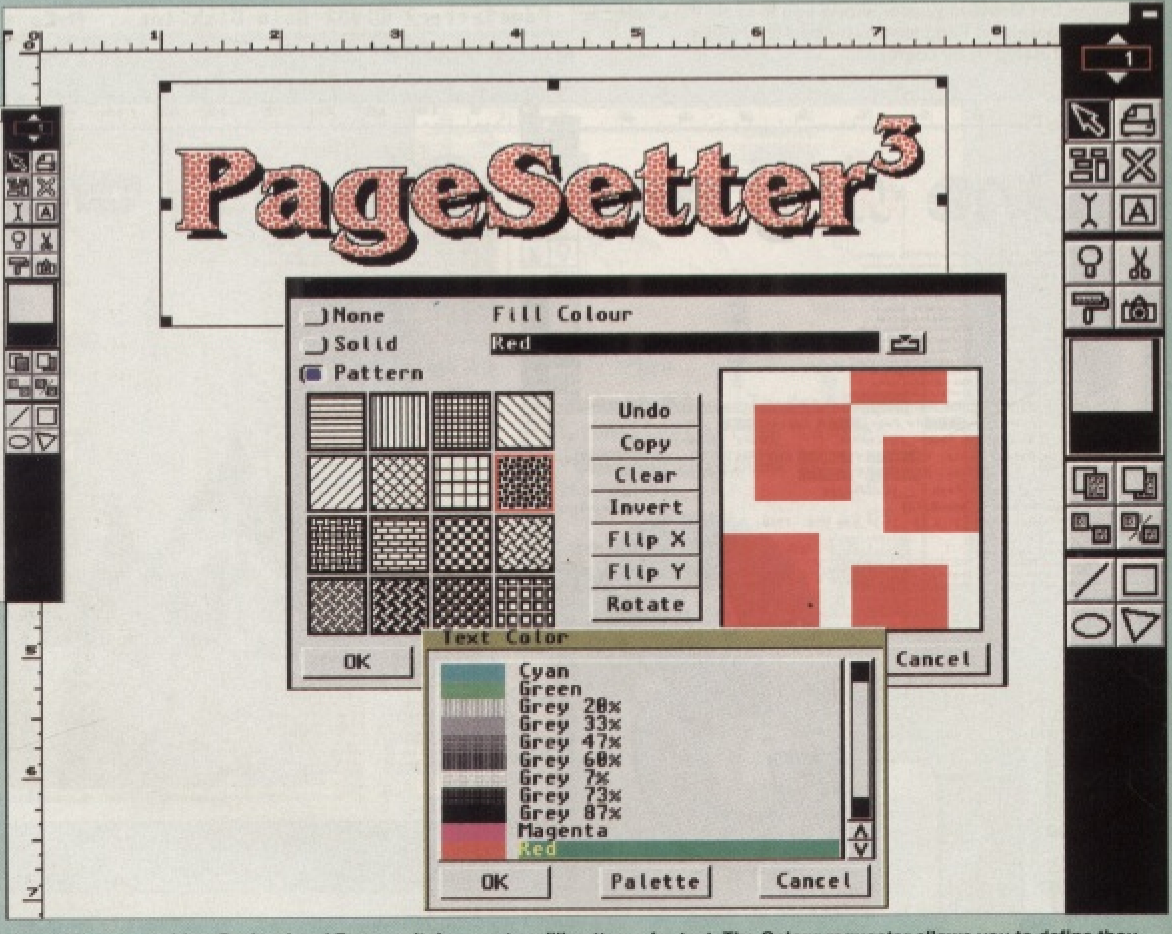




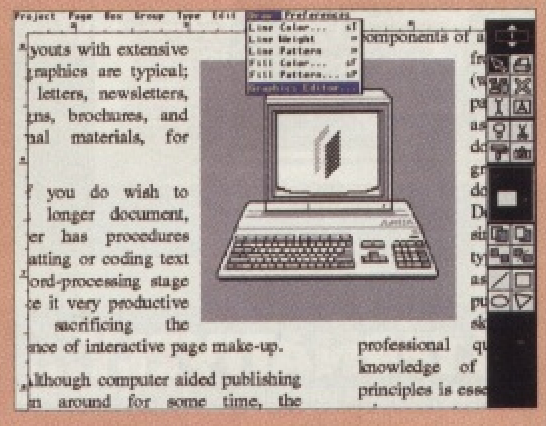
The Article Editor is a joy to use. Select the text you want to edit (selecting none sends all the text in the current box and linked boxes to AE) and choose the Article Editor option. Once in AE you can edit away, and even check spelling, after which you 'send the text home' to *PageSetter*.

ProDraw clips can be imported and displayed in full colour. They can take a while to draw on the screen, so selecting the Hide Contents gadget is wise after a clip has been scaled and positioned.





Now this is something *Professional Page* can't do – custom fill patterns for text. The Colour requester allows you to define thousands of colours.





The Graphics Editor is simple, but often useful for small jobs. Click on the bitmap, select the Graphics Editor option, and GrE automatically loads and imports the picture.

example. Five magnification levels from 25% to 200% allow you to see an overall 'thumbnail' view of your complete layout and a magnified version so you can read text that has been set in small sizes.

Any IFF-ILBM bitmap graphic can be imported, including HAM and 24-bit. To conserve memory these are displayed on-screen in four shades of grey when running in 16 colour mode, or as a dithered black-and-white image when working in 2-colour mode. Bitmaps can be rescaled and cropped either by using the 'handles' around the bounding box or by changing the values in the box's requester, brought up by double-clicking on the box.

Professional Draw structured drawings or 'clips' can also be imported. These may be displayed as wireframe outlines for speed, or in full colour. On the A1200 and A4000 up to 256 real colours can be displayed, on older Amigas it shows only 16 real colours. Any other shades are displayed as coloured 'patches' – dithered representations that aren't the true colours but allow you to see the differences between up to 1000 colours on-screen at once. On standard Amigas, and even on the A3000, *PageStream³* slows down considerably in colour mode, so you'll probably be using the more productive black-and-white display mode most of the time.

Output can be sent to any Amiga 'preferences' printer, or to a PostScript device or file. Printing to dot-matrix printers is slow, but this merely is a fact of life due to there being so much data to be calculated and sent to the printer. Results, though, are excellent; printing is achieved at the highest resolution your printer is capable of, well worth the wait.

PostScript output is greyscale or colour, but not colour separations, so *PageSetter³* is not a DTP package for the professional colour publisher. Internal PostScript fonts can be used, and others can be downloaded automatically by the printing process. A utility is provided which converts Adobe Type 1 fonts into Compugraphic and Adobe Type 3 (downloadable) fonts. This latest version of Gold Disk's 'Font Manager' program does not suffer the same problems as the version distributed with *Professional Page 3.0* and *Professional Draw 3.0*. That early version refused to convert some fonts, this new one has converted everything I've thrown at it, including all those that the earlier version wouldn't.

Probably the most important feature of *PageSetter³* is that it will run on a 1Mb Amiga with two floppies, bringing low-cost, high-quality DTP into the range of the average home user. Obviously, you'll be limited as to what you can achieve with just 1Mb, and working from floppies will mean swapping disks quite a lot, but the point is you now don't have to spend a fortune to be able to experiment with high-quality desktop publishing. An installation program is supplied that updates your Workbench disk with some new runtime libraries and creates a whole diskful of some excellent structured clips. No other special installation is required. Hard drive owners are also provided with an automatic installation program.

CONCLUSION

The manual contains a single tutorial to make a simple newsletter, and ends with the advice: 'Only through experimenting with the various features explained throughout this manual will you actually acquire skill in their use.' A truer word was never spoken!

There's a lot to take in, and the secret of success lies in discovering how to combine many separate features to produce a particular effect.

It won't turn you into a desktop publisher overnight, but it gives you the materials and machinery to learn how to do it properly at a price that won't hurt. Staggering value for money.

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EASE OF USE 0 10
There's a lot to take in, but the commonly used features are all very accessible.

FEATURES 0 10
Supports major font types, outputs Postcript in colour or mono. High quality output on dot-matrix printers.

EFFECTIVENESS 0 10
Perfect for producing high quality output material from letters to books and manuals.

FLEXIBILITY 0 10
With a bundled word processor and paint program this is almost a one-stop solution.

INNOVATION 0 10
Full support for the AGA chipset, displaying up to 256 colours at once.

> *At this price it's hard to find fault with any aspect of the program.*

OVERALL 91%

Art Express

Is there more than one professional structured art package? Jeff Walker takes on a new expression.

Art Expression is from Soft-Logik, the company that publishes *PageStream*. This popular DTP program has been able to import EPS and *Adobe Illustrator* file formats for some time, and although you are able to edit Adobe Illustrator drawings that have been imported into *PageStream*, on-screen colour handling is not good and there is no way to save them except as *PageStream* documents.

Let's get file formats out the way first. By default *Art Expression* saves documents in Encapsulated PostScript format. These files can be imported into any package that supports EPS, on any computer. As a test I ran some complex *Art Expression* documents through the *SaxonScript Professional* PostScript interpreter, and they printed fine. *PageStream* imported and printed them fine, so did *Wordworth 2*. The PostScript Import module of *ProVector* also accepted them happily, proof enough that *Art Expression* files are indeed EPS format. However, *Art Expression* cannot (yet) import and display EPS files created with other packages.

IMPORT AND EXPORT

Pages, drawings, groups of drawings, or any part of a drawing can be exported in two other standard file formats: DR2D or Illustrator88.

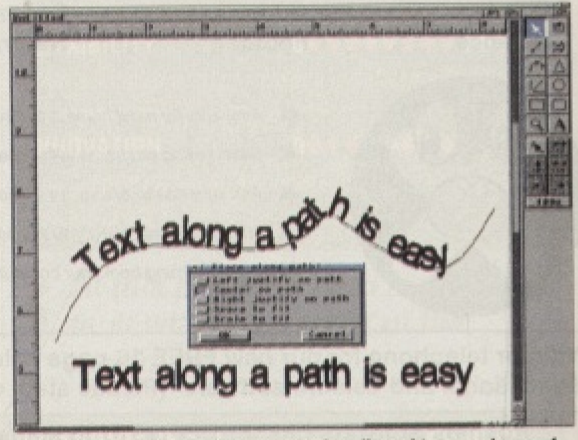
DR2D is the Commodore-adopted IFF standard for structured drawings – as ILBM is to Amiga bitmaps and 8SVX is to Amiga sound samples, so DR2D is to Amiga structured drawings. Any Amiga package that imports structured drawings should, in a perfect world, be able to import DR2D; but alas, the Gold Disk DTP products – *Pro Page*, *Pro Draw* and *PageSetter* – support only Gold Disk's 'clip' format as created by *Pro Draw*. (There is a good reason for this, which will become evident in a moment.)

Illustrator88 is a file format saved by *Adobe Illustrator*, the industry standard structured drawing program for the Macintosh. It's an old version of the file format, so certain structured drawing features of the latest versions of *Adobe Illustrator* (3.x/4), like merged paths or compound objects, are not supported. This will cause problems with importing text objects in particular, and is one reason why Gold Disk prefers to stick to its own 'clip' format for the rival *Pro Draw* package. Soft-Logik says that it is working on Illustrator 3.x/4 format for both *Art Expression* and *PageStream* and will switch to it in the future.

The DR2D file format is itself quite limited – it doesn't support percentage fills for example, which is another reason why Gold Disk prefers to stick to its own 'clip' format – and Soft-Logik is currently working to propose a new DR2D standard that will have every feature handled by PostScript.

Drawings can also be exported as IFF-ILBM files should you feel the need to import your work into a normal bitmap painting program, like *Deluxe Paint*, for example. It's possible to afterwards turn the bitmap back into a structured drawing by using the Trace feature of the supplied BME utility (BitMap Editor), but you will always sacrifice quality in doing so.

Top Left: **Colour selection and definition is incredibly similar to the *Pro Draw* system, using dither patterns to represent thousands on on-screen colours.**
Top Right: **There are 16 predefined line patterns to choose from and several ways in which they can join together.**
Bottom Right: **Gradient fills have to achieved by blending one coloured shape to another coloured shape in a number of steps. Lateral thinking has to be used to achieve some of the more advanced kinds of gradient fills that more powerful packages can do automatically.**



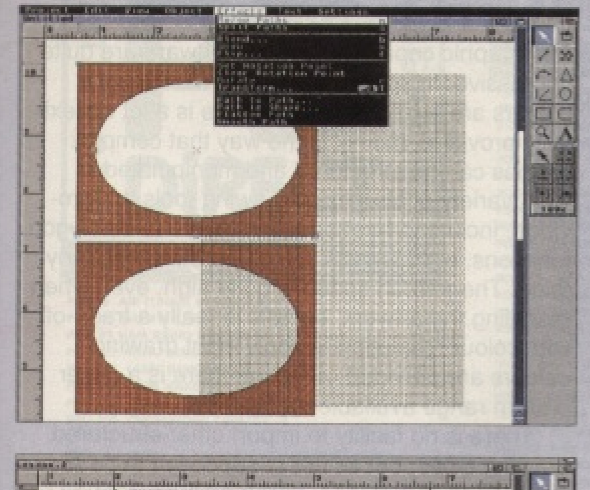
Always a popular feature, text can be aligned to any shape of path. Notice that the letters are always rotated; there's no way to stop this should you require them to remain upright.

PRINTER PROBLEMS

Art Expression handles printing via Preferences in the normal Amiga way. There is no print set-up required within *Art Expression* itself, apart from the option of specifying which part of the page to print, as opposed to the whole page. All printer settings are selected via Workbench Printer and PrinterGfx preferences.

Professionals will be wanting PostScript output, and *Art Expression* naturally gives you full control over the output to SER:, PAR:, disk or another named device. Four-colour or mechanical ('spot') colour separations are possible; screen angles and frequencies can be adjusted in 0.0001 degree/lpi increments; page scale, negative, emulsion down and crop/registration marks can all be selected. There's no rotation gadget, so you'll have to do this by hand and adjust your page size accordingly if necessary.

I had problems printing to Preferences with version 1.00 of *Art Expression* – strange output, too large, bit squashed. Soft-Logik sent me version 1.01, which supposedly fixed this bug, but now my 500, 2000 and 3000 all crash when attempting to print via Preferences from *Art Expression*. Soft-Logik says that some five per cent of users have reported that this happens with 1.01. Version 1.02 should be released by the time you read this, and everyone who returns the registration card will get a free upgrade to 1.02, along with a Bonus Disk containing seven more PostScript typefaces.





sion



Top Left: The major application of merging paths is to create holes in shapes through which objects underneath can be seen.
Bottom Left: Drawings may be exported in DR2D or Illustrator88 format, but keep in mind that these file formats don't support all the features of Encapsulated PostScript, which is Art Expression's default filetype.
Top Right: Art Expression's PostScript output options give you full control over the process.

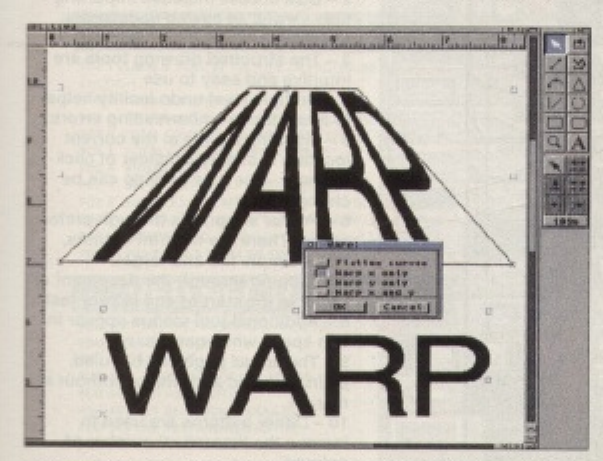
The typeface format supported is PostScript Type 1. *Art Expression* is at heart a PostScript program, so supporting the Compugraphic typeface format is not sensible.

TOOLS OF THE TRADE

Feature-wise, *Art Expression* has all the usual illustrator tools for drawing and editing lines, boxes, ellipses and paths. Points can be easily added to paths, or deleted, split or joined.

If you are not used to the way illustration programs work, you are bound to find the technique difficult at first. Like all skills, it requires practice. *Art Expression* is no more difficult to master than any other illustrator.

Full control over colour definition is provided in either the CMYK or RGB colour systems. Sliders can be set by mouse or you can enter exact percentages in 0.1 percent increments. Millions of slightly different colours are possible, but obviously you cannot display all of them, so *Art Expression* dithers the colours so that thousands can be approximated on-screen. They won't look like this when printed, but the point of the exercise is to differentiate between colours on-screen. Professionals will almost certainly be entering exact CMYK percentages from a colour chart, so there's no absolute need to see an exact colour on-screen.



Perspective effects can be achieved by warping text or objects into pro-drawn shapes.

SPECIAL EFFECTS

Many special effects are possible using the tools provided in the Effects menu. Paths can be merged to create compound objects, the most obvious use of which is to create objects with see-through 'holes' in them, like the letter 'O' for example. Objects or groups of objects can be skewed and flipped; rotated to any angle, around a user defined rotation point, in 1 degree steps; a Transform feature enables you to duplicate, scale and rotate an object or group any number of times.

It doesn't do gradient fills. Instead *Art Expression* has a Blend feature, and while it is possible to reproduce any gradient effect (and more) using blends, the technique takes a little getting used to and can be a bit fiddly at times.

Perspective effects are achieved by 'filling' a shape with an object. If you've ever used the Warp feature in Deluxe Paint, you'll know exactly what I mean. For instance it's possible to draw a circle and then warp some text into the circle so that it looks like it has been wrapped around a hemisphere. Both text and single objects can be warped into shapes – any shape you like.

CONCLUSION

Art Expression is certainly a competent illustration program and makes a good companion to *PageStream*. An extra program is supplied that will convert *Pro Draw* 'clips' into IFF-DR2D format, so unhappy *Pro Draw* users, if there are any, will be able change brands without too much pain.

If it's a question of choosing between *Pro Draw* and *Art Expression*, the deciding factor will probably be whether you are using a Gold Disk or Soft-Logik DTP package in conjunction with it. If *Adobe Illustrator* compatibility is important to you, *Art Expression* is your only choice.

JARGON BUSTERS

- *CMYK*: Cyan, Magenta, Yellow and Black. Separations of a file or picture. These are the colours used when printing four colour process work.
- *Type 1 Font*: A postscript font which includes 'hinting' information and is stored in a compacted, encrypted format.
- *Bezier curve*: A curved line which is consctructed via a mathematical formula from two points and a velocity factor.

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EASE OF USE 0 … 10
As easy to use as any other illustration package on any machine, basically if you can use ProDraw or Illustrator, you can use this.

FEATURES 0 … 10
No gradient fills, but these can be fudged with the blend feature.

EFFECTIVENESS 0 … 10
Output either direct to a printer or via a DTP package is Postscript quality – you can't do much better than that.

FLEXIBILITY 0 … 10
An attempt has been made to support major file formats, but it highlights the need to update the DR2D format.

INNOVATION 0 … 10
Many of the features are similar to Professional Draw, but approached in a slightly different way.

"A very good companion to PageStream."



OVERALL 87%

Notebook

Ever wanted to scribble down something in a hurry, but didn't have a pen handy? Do you feel that doodles are useful additions to the pursuit of excellence? Does Nick Veitch give a jot?

Have you ever wished that there was an easier way to do things? Of course you have. Everybody with a semi-sentient brain realises the gross inefficiencies inherent in life as we know it. They may not be able to think of a better way of doing things – but hey, no-one can be perfect.

Luckily though, occasionally an inspiration particle rains down from the heavens and hits someone and they have an idea. An idea about how everything can work out better and nobody needs to be nailed to anything. Deep in the Black Belt HQ, something like this has already happened.

THE REAL THING

Just like the sort of notebooks you can buy at WH Smith's (or Rainbow if you prefer), Black Belt's electronic version includes three different types of paper: Ruled, Plain or Graph. The idea is that no matter what sort of project you are undertaking, you can tackle it in this one easy to use package.

Pages of different types may be added, deleted and shuffled around to your heart's content inside the software. There is even a facility to mark pages with paper-clips and add on the electronic equivalent of those coloured plastic tabs people always used to put on their projects because they thought it made them look more professional.

Well, all this is jolly exciting, but what about the nitty gritty – getting words and pictures on paper?

SCRIBBLE POWER

One of the workbench utilities that has been with us since the dawn of time is *Notepad*, a sort of cross between a wordprocessor and something not very useful. Like *Notepad*, *Notebook* allows the user to input text using many different fonts. Text is positioned in the same way as it is in *DPaint* – just click the cursor an the page and start typing.

Word wraps are not handled by the software, which makes the whole thing look a little too much like a scrapbook. Remembering to press return at the end of every line went out with the typewriter (and at least they used to make funny noises to let you know you were getting close). It is quite difficult to edit text once it has been written, so in fact you would be better off creating it in a word processor first, which I suppose defeats the object a bit.

PRETTY PICTURES

The graphic capabilities of the software are quite impressive. In spite of the fact that only eight colours are available to you, there is a lot of flexibility provided, mainly in the way that complex shapes can be structured and manipulated.

A variety of structured drawing tools are provided, including freehand, line, curve and polygon functions, which mean you can draw almost anything. The refresh speed is quite high, even when rescaling the artwork, but this is really a trade-off with colour resolution, as only eight drawing colours are provided (although there is a dither pattern range available for filled shapes).

There is no facility to import other structured drawing types, but as this is supposed to be a scratchpad sort of idea, this is no big loss.

IFF images can be imported and exported, but if you are really looking to present graphics, rather than just include them in a series of notes, you'd be much better off looking at a budget DTP package.

CONCLUSION

Notebook is not an essential purchase. It's the sort of thing that, were it a Macintosh application, it would be a desk accessory.

That's not to say that it isn't useful. Far from it, it is an excellent place to store all kinds of information, but it doesn't fall neatly into a niche where it can be compared to other software. It would perhaps have worked a great deal better if it had emulated a filofax in more than just style. With a diary and address database added, *Notebook* would have been a contender for something bigger.

As it is it is just really a slightly faster, cut-down version of *Pagesetter*, and since it is a fair bit more expensive, you have to wonder if it's really worth it. Essentially, *Notebook* is a good idea which has been developed in the wrong direction – a slightly less graphically ambitious package which popped up on Workbench would have been more use.

You can scribble quite easily on Notebook, but it just doesn't have the same feel as a 4B on a jotter.

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- *Structured art* – Artwork which is rendered as a series of lines and shapes, rather than as a sequence of pixels. The advantage is that resolution is only limited to the output devices, and manipulation of the artwork is a great deal easier.
- *IFF* – Interchange File Format. A standard way of storing bitmapped images, pioneered by Electronic Arts and adopted by Commodore and the entire Amiga family as a standard format.

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EASE OF USE 0–10
The icons are easy to use, but it's very difficult to tell what they do!

VALUE FOR MONEY 0–10
It does have a nice structured art capability, but apart from that it's not even a good word-processor'.

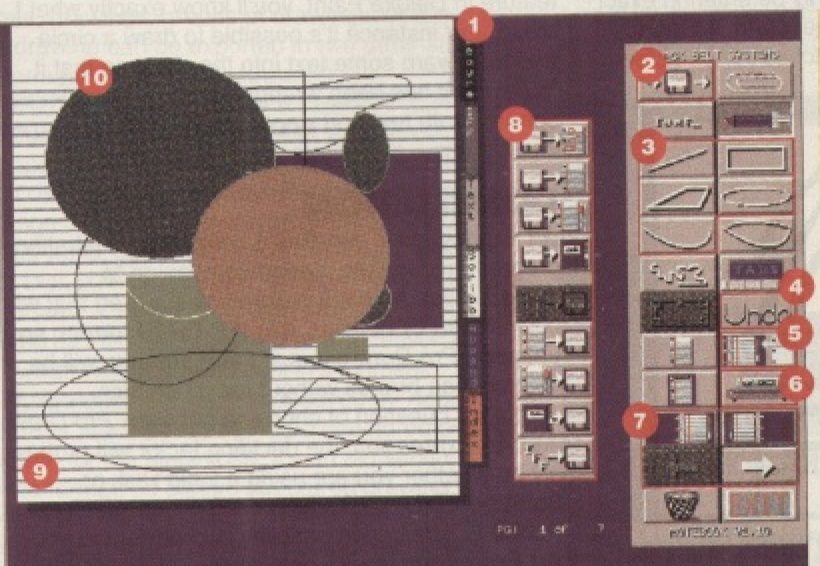
EFFECTIVENESS 0–10
If all you want to do is keep a few notes and sketches together, this is a good place to do it.

FLEXIBILITY 0–10
It can handle imported IFF files, including Ham but supports only ASCII text.

INNOVATION 0–10
It's perhaps a new way of looking at clipboard and note storage. There has been nothing on the Amiga like it before.

"An interesting, if expensive, way to keep track of notes and pictures"

OVERALL 68%



1 – Tabs can be set to aid navigation through the document.
2 – Disk access includes importing files as well as saving documents, elements or individual pages.
3 – The structred drawing tools are intuitive and easy to use
4 – Multiple level undo facility helps to avoid those embarrassing errors.
5 – Inserting a page at the current location is simply a mateer of clicking here – the type of page can be changed later.
6 – Printer support is through preferences. There are no print options, just a simple fire and forget.
7 – Flipping through the document or direct to the start or end is very fast
8 – Additional tool menus appear in this space when necessary.
9 – The actual page can be ruled, plain, squared and with or without a margin.
10 – Dither patterns are used to increse the theoretical number of colours.



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PDU 372 RSI VECTORBALLS EDITOR
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PDG 2 STAR TREK - BY ERIC GUSTAVSON, 3 DISKS, REQ 2 DRIVES, RECOMMENDED (P)
PDG 32 LEGEND OF FARGHAIL (P)
PDG 35 PAIR IT - EDUCATIONAL GAME (P)
PDG 46 FRUIT MACHINE, POOL & OTHERS
PDG 50 SEALANCE - SUBMARINE COMMAND GAME (P)
PDG 60 AIR ACE II - WWII SHOOT-EM-UP (P)
PDG 61 ELECTRIC TRAIN SET (P)
PDG 62 ZX SPECTRUM GAMES VOL 1 INC EMULATOR (P)
PDG 63 ZX SPECTRUM GAMES VOL 2 INC EMULATOR (P)
PDG 70 DRIP! - VERY GOOD PIPE GAME (P)
PDG 71 LLAMATRON - BY JEFF MINTER
PDG 73 TWINTRIS - THE BEST VERSION (P)
PDG 75 TANX THE GAME- THE MOST ADDICTIVE GAME (P)
PDG 77 STAR TREK THE NEXT GENERATION- BY TERRY MCINTOSH HI-RES GRAPHICS (P)
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PDG 86 CRAZY SUE
PDG 87 AMIGA COLUMNS - WELL REVIEWED (P)
PDG 88 REVENGE OF THE MUTANT CAMELS - J. MINTER
PDG 89 NEW STAR TREK - BY JIMBO BARBER, 2 DISKS
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PDG 111 ASI#3 - MEGA BALL, DRIP! (P)
PDG 112 ASI#4 - JUMPER, GOMOKU, CRACKER, JUMPY , TURBO DUEL, KLONDYKE (P)
PDG 113 ASI#5 - GO LOOLY, RETALIATOR, RAID (P)
PDG 114 ASI#6 - DOWNHILL CHALLENGE, PACMAN '87, METAGALACTIC LLAMAS,WELLTRIX
PDG 115 ASI#7 - DESTINATION MOONBASE, TRIX, NIGHTWORKS, CLOUD RUNNER
PDU 116 ASI#8-AIR ACE II, H-BALL, NUMBER FUMBLER, SNAKE PIT
PDG 117 ASI#9 - BLIZZARD, BATTLE PONG
PDG 118 ASI#10 - PICKOUT , ESCAPE, SYS, PIPELINE (P)
PDG 119 ASI#11 - DAD, CONNEX, TOWERS OF HANOI, REVERSI, TRIPPIN' (P)
PDG 120 ASI#12 - CAR, LLAMATRON,POWER PONG, XFI
PDG 121 ASI#13 - BALL, ASTEROIDS, TWINTRIS, BLOCK-IT, SQUAMBLE, AMIGATRATION (P)
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PDG 125 ASI#17 - JETMAN, DEFENDA, TOMCAT, BUGBLASTER (P)
PDG 126 ASI#18 - OMEGA RACE, SKY FLYER, HENRY IN PANIC, MEGATRON
PDG 127 ASI#19 - GROWTH, BLOB BLOX,FLIGHT, BI-PLANE DUEL, SLIDER, FRANTIC FREDDY
PDG 128 ASI#20 - AMOS COIN DROP, MICROBES,HOLLYWOOD TRIVIA, MATCH PATCH (P)
PDG 129 ASI#21 - ZUES, TETTRIX, TILES, BATTLEMENTS
PDG 130 ASI#22 - LEMMINGOIDS,DUEL, MOUTH MAN, WIZZY'S QUEST (P)
PDG 132 ASI#24 - REVENGE OF THE MUTANT CAMELS, NEBULA, CROAK, 3D MAZE, DUX (P)
PDG 133 ASI#25 - E-TYPE, ASTEROIDS, HEMROIDS, COPPER, MR WOBBLY, MR BRICK (P)
PDG 134 ASI#26 - SUPER PACMAN '92, SMASH TV, ASHIDO, BALLY II, SYSTEM IV
PDG 135 ASI#27 CARD GAMES
PDG 144 ASI#36- WONDERLAND, SUB ATTACK, MOTHER LODE, TACTIX, DONKEY KONG (P)
PDG 145 ASI#37 - KLAKTRIS, PACCER, POD, GHOST SHP (P)
PDG 146 ASI#38 - ONE ON ONE, SKYFLYER 2, BALDY, TRANSPLANT,(P)

GAMES CONTINUED..

PDG 136 ASI#28 - DOODY, DR.MARIO, INVADER II, FLAG CATCHER, MAD BOMBER (P)
PDG 137 ASI#29 - DOG, ROME, NOVA, BRIDGE BALL, ATTACKS, QUADRIX (P)
PDG 138 ASI#30 - CHROME, TANK ATTACK, TOTAL FIRE, BOUNCE'N'BLAST (P)
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PDG 142 ASI#34 - TRAIL BLAZER, YELP, Q-BIX, RUSH HOUR (P)
PDG143 ASI#35 - PONG,SNAKE PIT,JUMP &ROLL,CYBERNETIX (P)
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PDD 72 RED SECTOR DEMO #4
PDD 76 SCOOPEX MEGA DEMO (P)
PDD 97 PREDATORS MEGADEMO (P) 2 DISKS
PDD 98 SAFE SEX DEMO (P)
PDD 107 BUDBRAIN #1 - 2 DISKS (P)
[illegible]
PDD 133? BILLY CONNOLLY DEMO - 2 DISKS (P)
PDD 160 HATRICK "RAVE ON"
PDD 177 BUDBRAIN 2
PDD 287 PHENOMENA ENIGMA (P)
PDD 288 PHENOMENA TERMINATOR
PDD 311 ODDESSEY - BY ALCATRAZ ... NEARLY AN HOUR OF BLISTERING VECTOR MOVIE WITH BRILLIANT SOUND (5 DISKS)
PDD 312 HARDWIRED BY CRIONICS/SILENTS (2DISKS)
PDD 313 VOYAGE - RAZOR 1911 (P)
PDD 314 RED SECTOR "TIME ZONE" (P)
PDD 315 ENJOY THE SILENTS (P)
PDD 316 DIGITAL INNOVATION - 26 MINS LONG ! (P)
PDD 317 SYSTEM VIOLATION - BY ANARCHY (P)
PDD 318 JESUS ON E's - ABSOLUTELY SUPERB!!! (P) 2 DISKS
PDD 319 ANARCHY "IN THE KITCHEN..." (P)

ANIMATIONS

PDA 12 STAR TREK - AGATRON #2 (P)
PDA 13 STAR TREK - AGATRON #17
PDA 5 MOONWALKER
PDA 54 NASA GRAPHICS
PDA 70 WALKER II - (P)
PDA 80 WALKER II - 2 DISKS, 2MB REQD (P)
PDA 82 AGATRON "ENTERPRISE LEAVING DOCK" (P)
PDA 123 STEALTHY MANOEUVERS -BY ERIC SCHWARTZ (P)
PDA 305 ANTI LEMMIN' DEMO - 2 DISKS REQ 2MB (P)
PDA 134 THE DATING GAME - SCHWARTZ 2 DISKS 3MB (P)
PDA 135 BUZZED - RAY TRACED ANIM, 3 DISKS, 3MB (P)
PDA136 AT THE MOVIES II - BRILLIANT! 4 DISKS, WORKS WITH 1MB BUT THE MORE MEMORY THE BETTER (P)
PDA 138 AT THE BEACH -ERIC SCHWARTZ 3MB, 2 DISKS (P)
PDA 139 UNSPORTING - EXCELLENT AEROTOON 2MB (P)
PDA 142 GULF CONFLICT - SUPERB! 2MB(P)
PDA 143 SWEET REVENGE - WILE. E COYOTE GETS THE DROP ON ROAD RUNNER...... 1.5MB REQD (P)
PDA 144 HOW TO RUN / COYOTE 2 - E. SCHWARTZ (P)
PDA 145 AMY WALKS/ AMY JOGS/ THE BIG SNEEZE (P)
PDA 146 ELDORADO SLIDESHOW - AN ALTERNATIVE VIEW OF YOUR FAVOURITE SOAP BY ANDY THE THESPIAN (P)

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PDU 454 HOUSES - 2 DISKS (P)
PDU 455 FANCY BORDERS 2 DISKS (P)
PDU 456 COLOURING BOOK - IDEAL FOR KIDS! (P)
PDU 457 MEN AT WORK - 2 DISKS (P)
PDU 458 WOMEN AT WORK - 2 DISKS (P)
PDU 459 SPORT - 2 DISKS (P)
PDU 460 ANIMALS (P)
PDU 461 CATS (P)
PDU 462 FLORAL (P)
PDU 463 WORLD WAR II AIRCRAFT (P)
PDU 464 MYTHOLOGY (P)
PDU 465 CHURCH & PASTORAL - 3 DISKS (P)
PDU 466 AFRICAN WOODCUTS (P)
PDU 467 WOODCUT CATS (P)
PDU 468 WOODCUT DOGS (P)
PDU 469 AMERICAN WOODCUTS (P)
PDU 470 ARCTIC WOODCUTS (P)
PDU 471 FARM WOODCUTS (P)
PDU 472 MIXED ANIMAL WOODCUTS (P)
PDU 473 BIRD WOODCUTS (P)
PDU 474 BUTTERFLIES (P)
PDU 475 BANNER ART (P)
PDU 476 VEGETARIAN CLIPS (P)
PDU 477 SALE TIME ART (P)
PDU 478 BUSINESS (P)
PDU 479 SAILORS, FISHERMEN, SEA LIFE (P)
PDU 480 SHOW TIME (P)

ALL OF THE ABOVE ARE HUGE, HIGH QUALITY IMAGES. THE DISKS ARE AUTO BOOTING WITH SLIDESHOW VIEWERS. MULTIPLE SETS ARE AVAILABLE AS SINGLE DISKS.

LATEST DISKS

PDU 446 AMOS COMPILER UPDATE v1.34 (P)
PDU 447 NUKE v1.38 - SADDAM KILLER (WB 2.0 ONLY)
PDU 448 SCALEABLE FONTS - 5 DISK SET (P)
PDU 450 SOUND TRACKER v 2.6 (P)
PDU 451 NOISE PLAYER v 4.0 (P)
PDU 452 CAPTIONATOR - SHAREWARE VIDEO TITLING (P)
PDU 481 NUCLEAR FONTS - CUT N PASTE FONTS, VERY GOOD QUALITY (P)
PDU 482 GELIGNITE FONTS II - MORE IFF FONTS, SUPERB (P)
PDU 483 GELIGNITE FONTS III - BRILLIANT AGAIN! (P)
PDU 484 LAND BUILD v3.2 - LANDSCAPE GENERAION PROGRAM SHAREWARE, VERY GOOD! (P)

ATTENTION A1200 OWNERS

WE HAVE NOT TESTED OUR DISKS FOR COMPATIBILITY WITH THIS NEW MACHINE. IF YOU DO EXPERIENCE PROBLEMS, TRY EXPERIMENTING WITH THE VARIOUS BOOT OPTIONS SUCH AS DISABLING THE CPU CACHE

PDA 147 CHARLEY THE CAT - 2 DISKS 2MB (P)
PDU 148 CHARLEY THE CAT II - 2 DISKS 2 MB (P)
PDD 320 XPOSE DEMO - BY THE SILENTS 2 DISKS (P)
PDD 321 WILDFIRE MEGADEMO
PDD 322 MAXIMUM VELOCITY DEMO
PDD 323 PIXEL NATION - BY DEF JAM (P)
PDU 485 CLI HELPER (P)
[illegible]

MUSIC DISKS

PDM 7 RIDE ON TIME? BAT DANCE (P)
PDM 19 BAD - MICHAEL JACKSON (P)
PDM 20 BAT DANCE (P)
PDM 27 D-MOB MEGAMUSIC III
PDM 225 DIGITAL DISCO
PDM 226 PROTON MUSIC (P)
PDM 227 HARDCORE III - YOU KNOW THE SCORE..SPACIOUS
PDM 228 JESTERDAY - BY SANITY (P)
PDM 212 GARFIELD SINGS
PDM 161 NASP III - 2 DISKS, WELL REVIEWED
PDM 131 PET SHOP BOYS #1 - HIT MUSIC (P)
PDM 132 PET SHOP BOYS #2 - MANIX REMIX (P)
PDM 38 MIAMI VICE THEME - 4 DISKS
PDM 40 MFI VANGELIS DEMO (P)

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PDM 31 DIGITAL CONCERT III
PDM 65 DIGITAL CONCERT IV
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PDM 91 100 MOST REMEMBERED C64 TUNES (P)
PDM 95 HI FI DEMO (P)
PDM 106 BETTY BOO (P)
PDM 117 FLASH GORDON - 2 DISKS (P)
PDM 230 TRIPPIN' -BY THE BLACK JACKSON, SUPERB!

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PDM 120 LAUREL & HARDY - 2 DISKS (P)
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PDM 72 POPEYE MEETS THE BEACHBOYS (P)
PDM 82 FREDDY KRUEGER
PDM 83 KEFRENS JUKE BOX
PDM 104 BASS X #5 POWER REMIX
PDM 105 BASS X #6 SIDNEY YOUNGBLOOD (P)
PDM 229 NASP IV - 2 DISKS, LATEST VERSION (P)

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L 125 MIRAGE COLLECTION vol 1 - INCL LYNX FILE COPIER FOR SINGLE DRIVE USERS & ILD DATABASE (P)
L 123 SHOOT 'EM BADDIES - MOUSE CONTROLLED V.GOOD (P)
L 122 TELL THE TIME - GREAT EDUCATIONAL PROGRAM (P)
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L 104 MONEY MONITOR - BANKING PROGRAM (P)
L 101 MORSE CODE TUTOR (P)
L'98 POWERTEXT - WORD PROCESSOR (P)
L 91 FUN TO LEARN (P)
L 90 CONCERT BOX - LEARN BASIC MUSIC THEORY (P)
L 87 PUZZWORD - PUZZLE GAME (P)
L 82 COLOURING BOOK II (P)
L 77 POWERBASE v2.1 - DATABASE (P)
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L 59 THE PREHISTORIC FUN PACK (P)
L 47 DIRTY CASH - FRUIT MACHINE SIMULATOR (P)
L 44 FORMULA ONE CHALLENGE (P)
L 35 T-TECDRAW - DESIGN PROGRAM (P)

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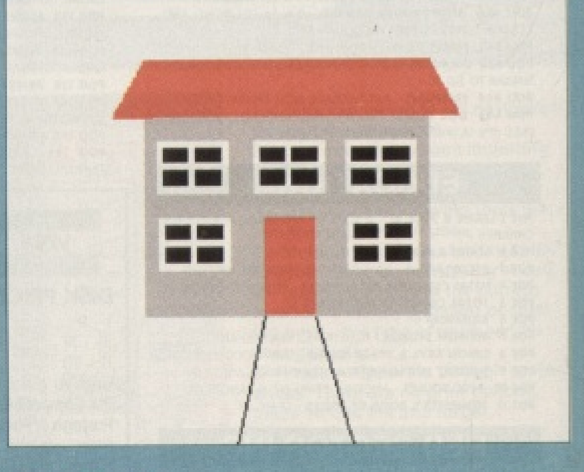
THAT'S (NOT) THE WAY TO DO IT!

As *Kid Pix* is an art package aimed at younger users, we thought we'd come up with a child's picture by way of demonstration. We'd like to tell you that this particular masterpiece was created by a seven year-old, but that would be a lie. Tony Dillon actually took two weeks to come up with this, ahem, masterpiece and is dead proud of it. Poor thing.



STAGE 1

Using three colours and the filled box tool, I can quickly define the shape of my house, as well as the positions of all the windows and the front door. Yes, it does look like the house that used to be shown at the start of Play School. So what?!



STAGE 2

Choosing the line tool and a thick brush, it took no time at all to draw in the window frames and small detail on the door. Picking up a thinner brush, I've marked the path from the door to the garden, as well as the base of the fence. Easy or what?

PICTURE THIS...

Now that you've seen *Kid Pix* in action courtesy of our amazing coverdisk demo, and read the review of this fantastic art package, how do you fancy getting your hands on a brand new Amiga 1200? Or failing that, all four *Carmen Sandiego* games (*Where In Europe Is Carmen Sandiego?, Where In Time Is Carmen Sandiego?, Where In The USA Is Carmen Sandiego?, Where In The World Is Carmen Sandiego?*) courtesy of Broderbund? You do? Thanks to CU and Electronic Arts, distributors of all Broderbund software, you can!

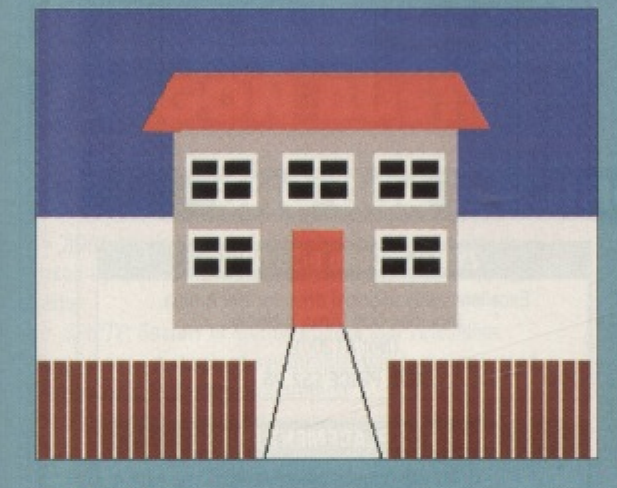
We've got one A1200 to give away to a lucky winner, and three runners up prizes of Carmen Sandiego packs. The Carmen Sandiego games are some of the most highly praised edutainment games available for the Amiga. The basic idea is to find the character from the title by visiting various locations and solving the set puzzles. Apart from being great fun they also inform the player about the geography, customs and heritage of the country he/she is visiting.

So, what do you have to do to win?. Well, loading your coverdisk would help for a start. We have a cut-down version of *Kid Pix* for you sellotaped to the front of this magazine. What we want you to do is come up with the best piece of artwork you can using all the facilities available on our coverdisk. Using *Kid Pix's* shade and colour tools in conjunction with it's exclusive drawing modes, you should be able to come up with some pretty staggering stuff, and the best will take home our fabulous prizes. The worst, sadly, will have to be shown in a documentary about how computer games are stifling our children's imaginations. Still, not to worry.

Once you have your artwork complete, save it onto a disk using the 'Save As' option in the menu bar and send it to us, complete with your name, address, age and telephone number at this address:

I'M A BETTER ARTIST THAN THAT TONY DILLON BLOKE, THAT'S FOR SURE – HE'S CRAP COMPO
CU Amiga, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

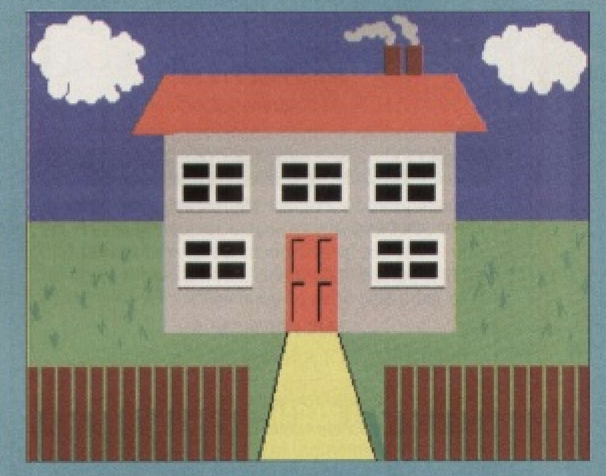
Closing date for all entries is 28th of April 1993 and the Editor's decision is final. No correspondence will be entered into. Employees of EMAP Images, Electronic Arts or Broderbund are not allowed to enter. No way. We don't care how good you are.



STAGE 3
Sticking with a thick brush, I've put in all the upright posts for the fence, added a horizon and put in the deep blue sky. Already it's beginning to look homely, although the house sure does look like it could use a chimney.



STAGE 4
The lawn is in place, and by using a slightly deeper green, I can add some shadow from the fence as well as pick out some blades of grass here and there. The chimney was done by picking up a thick brush and drawing a couple of upward stripes.



STAGE 5
The finished picture, with clouds and chimney smoke drawn using the blotter brush from the brush menu. OK, it doesn't exactly look spectacular, but it did only take five minutes. [*Lies, lies... Ed.*] Can you do better? If you can, then enter now!

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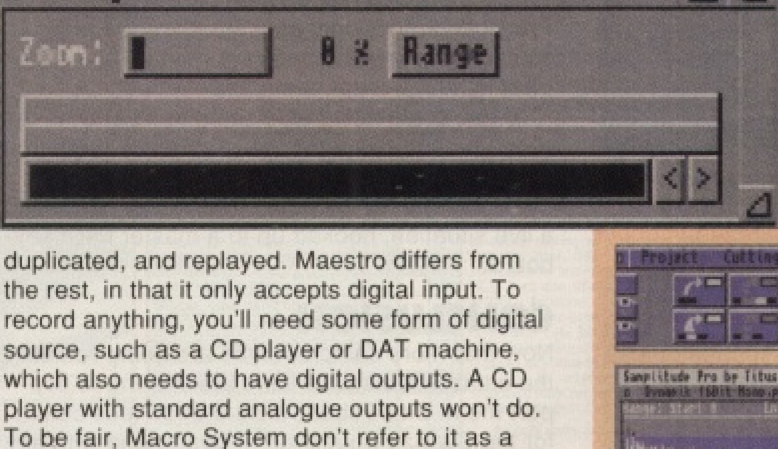


Remember – prices include VAT & delivery

MasterCard

Maestro Professional & Samplitude

Is this the ultimate in dedicated hard and software specific sampling? Have Macro Systems achieved the impossible? Tony Horgan provides the answers.



It's never enough, is it? Five years into the future, we'll be moaning because the latest personal computer has only got 32 channels of 24-bit sound, with an effects chip that can only process eight sounds and full motion video simultaneously – why on earth didn't they include a 6,000 googlebyte removable virtual disk?

So where was I? Ah yes, back in cosy old 1993, when we're still whinging about 8-bit sound. It's all been a bit scrappy so far. Third party add-ons have lacked common file formats and compatible software, so none has really taken a foothold. But, by combining dedicated generic sampling software with their own hardware, Macro System seem to have the right idea.

Before we go any further, I should say that this isn't quite a sampler in the usual sense. A sampler takes an analogue sound, and turns it into digital data, which can then be manipulated, duplicated, and replayed. Maestro differs from the rest, in that it only accepts digital input. To record anything, you'll need some form of digital source, such as a CD player or DAT machine, which also needs to have digital outputs. A CD player with standard analogue outputs won't do. To be fair, Macro System don't refer to it as a sampler, instead describing it as a digital audio interface.

The Maestro card comes with its own basic sampling software, but you'll be better off using the recommended Samplitude. There's no real sequencer, but you can string together a list of loops and ranges, to form basic soundtracks.



TOP END HARDWARE

The hardware comes on a card for Amigas 1500 and above, so it's no go if you've got a 500, 600 or 1200. The Maestro Pro software is fairly basic. Editing features are limited to cut, copy, paste and erase. There are a few real time echo effects, but nothing than can be put over your samples. The recommended software companion is Samplitude.

The system can sample at rates of 32 and 48KHz in 16-bits, so direct digital to digital recordings can be made from DAT without any loss of fidelity whatsoever. It can also record at 44.1KHz, for perfect recordings from CDs. As you can imagine, the resulting sound quality is superb.

Samplitude has more on offer, but even so, it's still just a sample editor, not a sequencer. You can use Samplitude to record, edit and replay your samples. Basic cutting and pasting is simple enough. A single sample can be displayed in up to three independent windows, so you could have the start of the sample in one, the end in another, and the whole thing in a third. This is most useful for setting up smooth loops. Developers SEK'D have put a lot of effort into

JARGON BUSTERS

- *DAT*: Digital Audio Tape – like a CD, only on tape so you can re-record. It was expected to be very big in the music industry, but has failed to live up to expectations.
- *MIDI*: Music Information Digital Interface. A standard used by musical instruments to communicate with each other.
- *SMPTE*: Society of Motion Picture and Television Engineers – a standard synchronisation technique used extensively in multimedia projects.
- *DSP*: Digital Signal Processor – in musical applications, puts effects such as reverb, echo and flange onto sounds. DSPs are also used for video manipulation.
- *MASTER/SLAVE*: in a MIDI set-up, the master unit tells the others what to do, while the slave unit(s) respond to the master's commands.

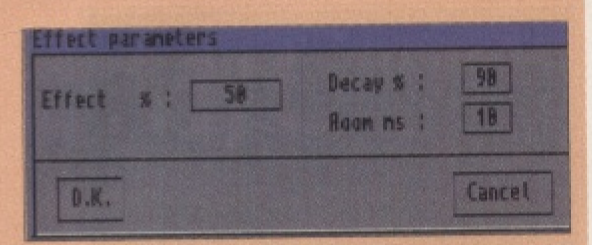
JARGON BUSTERS



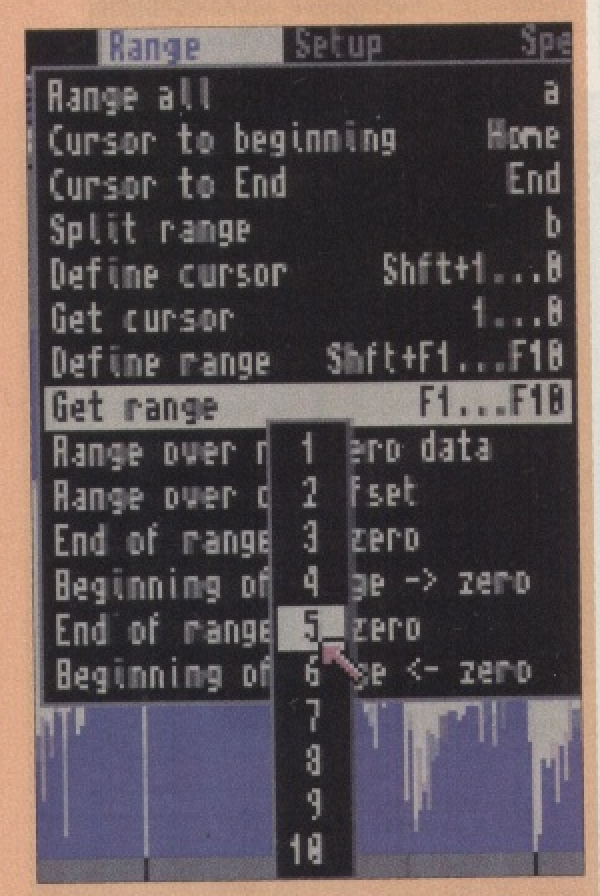
Once in Samplitude, you can speed up operations by activating the control panel, which has shortcuts for some of the more commonly used features.
Up to 10 samples can be resident at once, each with its own re-scalable window.

WHAT YOU'LL NEED

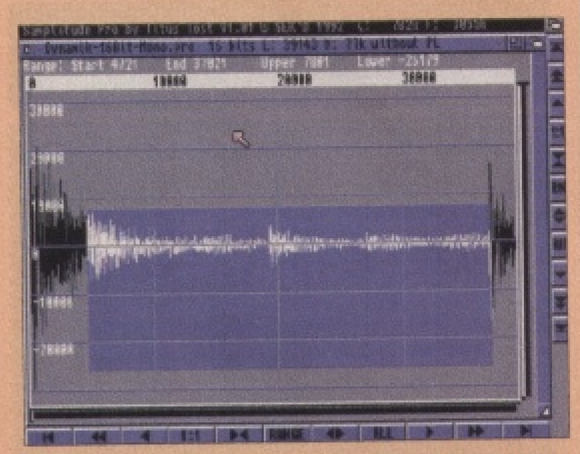
Maestro Pro comes as an internal board, so you'll need an A1500 or higher. Fast processors are recommended, and you'll also need some form of digital input to sample from. A CD player with digital output will do (standard AUX hi-fi connections will not), although a DAT recorder would be preferable, as you could then sample your own sounds from any format, recording them first to the DAT. A hard disk drive is almost essential, because of the size of 16-bit samples, and for the same reason, plenty of RAM is equally important.

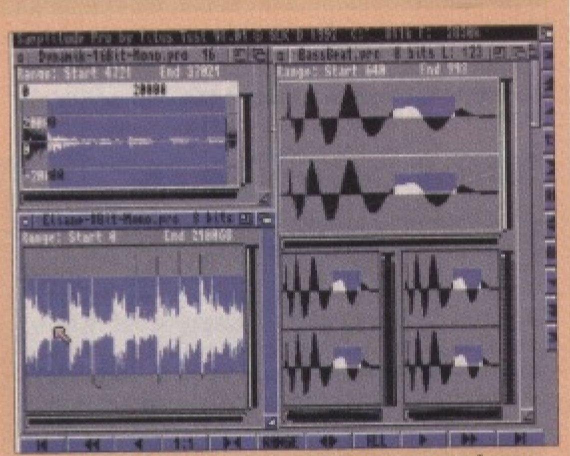


Unfortunately the reverb and echo effects are too noisy to be useful in most cases.



If you're working on a number of samples simultaneously, it's handy to define the ranges you set up. They can then be recalled at any time from the menus.


For detailed editing, you can switch on the grid overlay, very handy for precise cropping when timing is critical.


Any one sample can be displayed in up to three windows simultaneously – a great help when you're looping.

this, so that you don't have to. Using either the menus, or the more handy icons in the toolbox, at the click of a button you can perform all kinds of range-editing functions. One of the handiest of these is the non-zero range selector. When you're sampling, it's quite possible that you'll have sections of silence before and after your sound, in which case the non-zero selector automatically sets the range to the sound in between, saving you the fiddly job of manual cropping.

There are a couple of effects you can put over your samples, but both the echo and reverb are extremely noisy. The fuzz isn't quite so bad on 16-bit samples, but still prominent enough to put you off using the effects. The only other editing feature of any note is the mix option, which combines two samples or ranges into one. With any luck, the missing filtering, boosting, phasing, chorus and time-stretching features will be addressed in future updates (at present Samplitude is at V1.0).

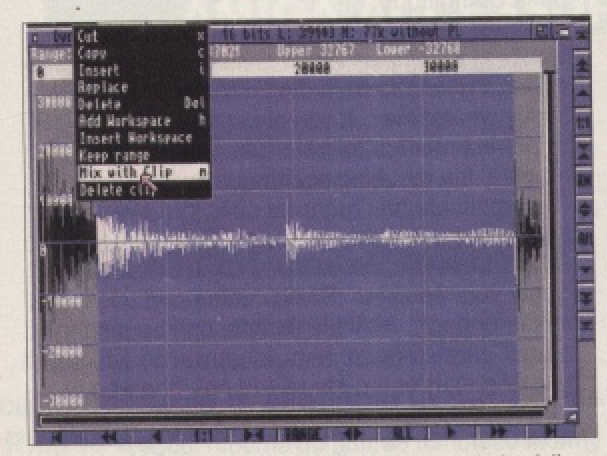
MIDI SUPPORT

MIDI support is limited to sample transfer. If you've got a sampler, synth or replay unit that conforms to the MIDI sample dump standard, you can exchange samples between the outboard unit and the Amiga. This means that you could use Samplitude and Maestro to grab sounds, and play them back through your MIDI instrument. Alternatively, you could use the Amiga to edit samples from your external sampler or synth (in which case you'd only need the software).The only sequencer included is a single-track playlist, similar to Audiomaster's loop sequencer. Practical professional uses for it are limited to cutting up existing soundtracks, and playing them back in a new order.

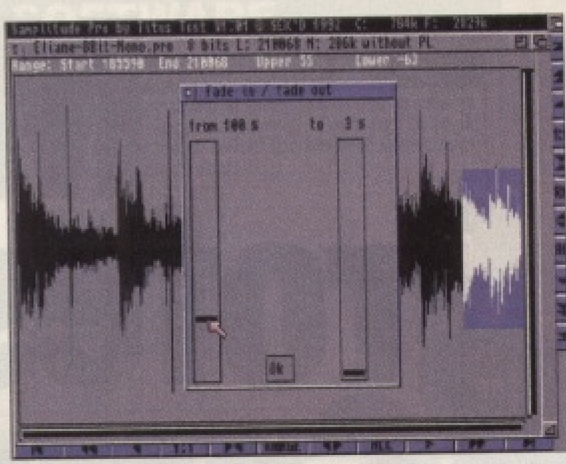
If you could assign the samples to MIDI channels, you could at least then sequence them from another computer or sequencer. Alternatively you could use the Amiga as a slave replay module in a live situation, hooked up to a master MIDI keyboard.

CONCLUSION

Now that more sampler cards are being released, the established sequencers are starting to support them. Blue Ribbon's Bars and Pipes caters for the Sunrize Studio 12/16 board, and with any luck, something similar will turn up for Maestro soon. Until then, it's not much use at all, and Macro System should really have developed their own sequencer, if only as a temporary measure until there's some decent supporting software. The choice of exclusively digital input is a strange one – it rules out anyone who wants to sample directly from vinyl, analogue tape, microphones and even most home CD players. Once the software side catches up, we could be in business.



The mix function has a whole load of uses, from creating fuller breakbeats to looping long synth sounds.


Volume fades are an essential part of the editing process, ensuring you avoid those nasty pops at the ends of sounds.

ALTERNATIVE BUYS

• ***AD1012 £399 – DMI. Tel: 0753 686000.*** Released last summer, the AD1012 is a 12-bit sampling card, which comes with its own Studio 16 software. Together, the hardware and software allow direct hard disk recording. The card is also supported by Bars and Pipes Professional, so you can combine your samples with your MIDI sequences. All of this, with the additional attractions of a built in DSP and SMPTE reading make it one of the best around. Reviewed in August '92 CU Amiga.

• ***Clarity 16 £149.95 – Microdeal. Tel: 0726 68020.*** By far the cheapest 16-bit Amiga sampler, Clarity also has the advantage of compatibility with all Amigas. However, to get the most out of it, and accellerated machine is required, otherwise you could be limited to single-channel mono playback. The hardware's impressive, but the software sequencing is no more than a single-track cue list. Could be a stormer if the right software arrives. Reviewed in February '93 CU Amiga.

• ***AudioMaster IV £204.30 – DMI. Tel:0753 686000.*** Expensive, considering it's only ab 8-bit sampler, but AudioMaster IV has many advantages over the 12/16-bit cards. Compatibility with existing sequencers and trackers is not to be sniffed at, and the editing software leaves the others standing. Theoretically inferior, you could actually find it superior in practice. Reviewed June '92 CU Amiga.

MACRO SYSTEMS £TBA

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EASE OF USE 0–10
The idiot-proof windows and menus make sampling and editing a breeze.

EFFECTIVENESS 0–10
The limited sequencing features offer little scope for original compositions.

FLEXIBILITY 0–10
Desperately in need of sequencing and hard disk recording software.

INNOVATION 0–10
Quality 16-bit sound, but with its fair share of drawbacks.

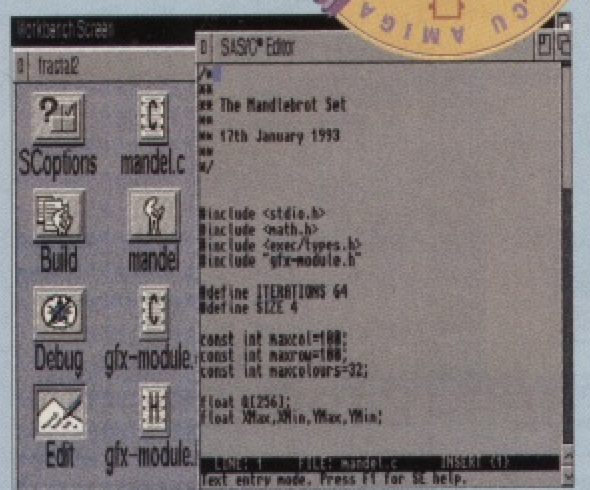
"Another potentially powerful sampler, let down by the software"

OVERALL 62%

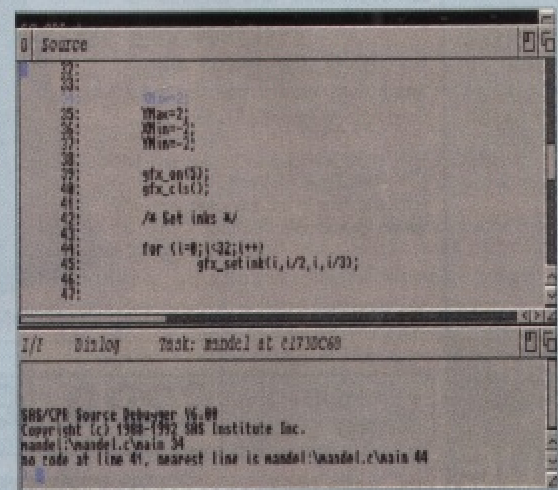
SAS

No, it's not a super secret army organization. It is, however, the latest version of the best C developer to hit our screens. John Kennedy pokes his head above the trenches.

CU AMIGA TOP RATED



Forget weird commands in your source – all compiler options can now be set using standard Amiga requestors.



Take the pain out of debugging. With SAS/C's CodeProbe you call single-step through your program, line by line.

Programming in the 90s is even easier than you might suspect. Edit, compile, link and debug your programs with simple mouse-clicks. Each project is automatically allocated the relevant icons.

There was a C compiler from a company called Lattice. Many people bought this compiler, and it soon became the standard development system on the Amiga. Even Commodore uses Lattice C for the example code in the official documentation.

The people at Lattice updated the program regularly, but once they had reached version 5, they decided that what they really wanted out of life was not to produce C compilers for the Amiga. So, much to the annoyance of Amiga programmers everywhere, they stopped doing it and began enjoying a new lifestyle altogether.

However, all was not lost, as a company called SAS decided that what they really wanted out of life was to produce C compilers for the Amiga. So, they took over the Lattice C system, updated it themselves, and the result is SAS/C – version 6 of probably the best C development system in the universe.

WHY BUY PRO?

This is the question you've got to ask yourself when you see the price tags. The SAS/C system isn't cheap, and you can buy a perfectly serviceable C compiler from a PD library for a few pounds. What can possibly justify the huge difference in price?

The answer, of course, is quality. When you buy the SAS/C system, you not only get the best C compiler ever written for the Amiga, you get an entire development system of professional standard. This is how employed programmers write applications for the Amiga – there is no better way.

But first, you might be wondering how one C compiler could be better than another C compiler: after all, a compiler does nothing more than translate a file of source code into machine code using a set of rules set down by the C language. Why the fuss?

In fact, it turns out that the SAS/C system can translate source code better than the other systems. Due to cunning on the part of SAS, the code their compiler produces will not only take up less space, but it will run significantly faster than other compilers. It is also totally ANSI compliant (i.e. it follows the recognised standard), which is very important with

JARGON BUSTERS

- *Compiler* – A piece of software which takes source code and converts it into pure object code which the compuetr can execute.
- *ANSI* – The American National Standards Institute. Essentially a system of rules governing the implementation of the language, to force a degree of conformity.

JARGON BUSTERS



C – THE LANGUAGE

C is a popular language for many reasons. It's fast, it's compact and it is available on many different computers and operating systems. Developed in the 1970s by Dennis Ritchie, C is a language which will be with us for many years to come. Take a flick through the computer programming jobs available in a newspaper, and look at the rates of pay on offer to C and UNIX personnel.

Learning C can be a tricky business, but may I humbly suggest that you take a look at the tutorial in CU Amiga for starters, and perhaps graduate onto a good book – such as those available in bookshops written by Herbert Schildt – when the need arises. As SAS/C is ANSI compliant, most modern books will be applicable, even if they say MSDOS on the front.

such a commercial and theoretically portable language such as C.

Further justification for the price is contained on the other six floppy disks included in the huge box. The extras form the rest of the development system, of which the compiler is just a small part.

EXTRA EXTRA

SAS/C is an Amiga program through and through. If ever there was an example of a program which used every possible feature of the advanced Workbench environment and the powerful operating system, this is it.

Every feature of SAS/C is documented in the on-line Amiga hyperhelp system. With a few clicks you can pull-up screens of text explaining just what that obscure library call does, or advice on using that certain aspect of the compiler. It's all here, and it's only seconds away. If you have a hard drive – as you really should have if you want to make the most of SAS/C – it's instant access to the manual. Mind you a hard drive isn't essential, and two floppy drives will suffice for the 'on-line storage capacity challenged', but you will need 1Mb of RAM, preferably 2Mb to make use of the integrated environment.

It has already been proved that the Amiga's form of 'point and click' environment can increase productivity and, therefore, it's about time it was carried through to its logical appearance in programming systems. When using SAS/C, practically the only typing you'll need to do is the typing of source code. This is something which you'll only appreciate if you have tried using other C systems which require all sorts of strange hieroglyphics before they come out to play.

Admittedly, for some of the more tricky features there is no choice – you will need to use the Shell. The Profiler will examine your code, and work out which functions are called most often, which is very useful for optimizing your own program. A millisecond shaved off the time it takes a loop to execute can soon mount into seconds or minutes.

DEBUG

Nothing works right first time. Even if it does, it's so unlikely an occurrence that paranoia ensures that you won't believe it anyway. So, you need to check out what went (or didn't appear to go) wrong. With a PD system your best hope is to dump the source code to a printer, sit on the floor and wade through everything with a biro and highlighter pen.

The SAS CodeProbe program makes that kind of listing paper carpet a thing of the past. As long as you compiled your code with the 'debug' option active (no big deal) CodeProbe will allow you to actually step through your source code line by line, as it runs. The code can be examined in original C source, or even the assembly language equivalent if you prefer. If there is a better way of learning C programming, I've yet to come across it.

At any time you can display the contents of arrays and variables, inserting new values as you go. You can even step through the code running on another Amiga connected via their serial ports.

SCOPTS

Scopts – what the hell's that? Don't panic – it's only another way of making your life easier. With previous versions of LatticeC, compiler options were using 'included' in the command line. For example, to compile, link and optimize a file which uses a FPU, you would need to type lc -O -L -f8 progname.c. Needless to say, remembering which letter invoked which option was something for which valuable brain cells could have been put to better use.

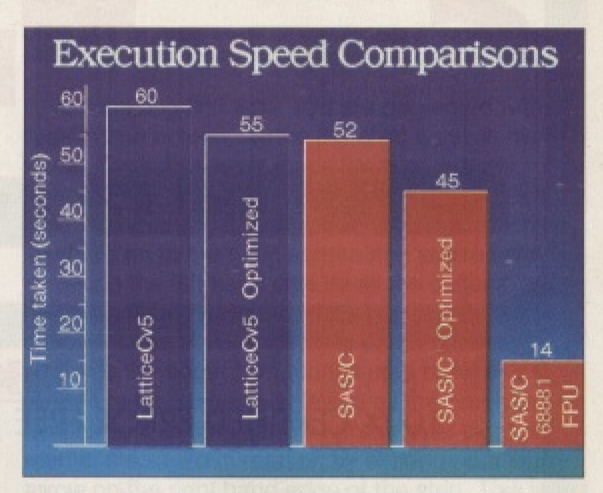
Running the Scopts program brings up requester containing every compiler option. A few clicks and windows later and the options are set, with no scrabbling through the manual required. It's here, for example, that the debug option would be selected. It is also here that the 'GenProto' option might be used. If it is used, the compiler automatically creates a header file of all the functions and variables used in the program – dead handy if your old LatticeC program wasn't really sticking to the ANSI standard. The new .h file can be #included, and the entire thing re-compiled with 'GenProto' switched off.

As you would expect from such an Amiga-orientated program, ARexx is made use of extensively. Although the supplied source code editor is entirely usable, you might like to stick to your personal favourite. Cygnus Ed (CED) is my preferred editor, and because it is also fully ARexx compatible, Life is Good. Programs can be compiled whilst still inside CED, and any errors in the source will actually be flagged inside the editor.

For users of Lattice Cv5, the upgrade to SAS/C will be a relaxed affair. Apart from getting rid of the 'lc' files and replacing them with 'sc' files, getting used to life without QUAD: and remembering to type 'slink' instead of 'blink', everything should go smoothly – that is, as long as any old source code was strictly ANSI compliant.

Of course, the other advantage is that when compiled, your old programs will actually run faster. To obtain an idea as to just how much faster take a look at the pretty coloured graph. I wrote a small program to generate Mandelbrots sets, and timed it after compiling with both Lattice Cv5 and SAS/C – with and without optimizations enabled. You can see that the un-optimized SAS code ran faster than the optimized Lattice version. When use was made of the special 68881 FPU libraries (which I could never get to work properly with Lattice), the speed-up was amazing. A comparative Lattice FPU program would probably have clocked in at about 23 seconds, if it had worked.

The 'new' Workbench2 #Include files are supplied as standard, which means programs can be upgraded to make full use of the new features immediately. Advanced SAS/C programmers will appreciate the



A small Mandelbrot-producing test program was written to compare the speed of code produced by the new compiler. As you can see, there was an amazing difference in speed – due in part to special 'keyhole optimization' routines in SAS/C.

support for the OS2 taglist calls, resident-able precompiled headers for greater compile speed, and the ability to create and debug devices and libraries.

CONCLUSION

If you buy SAS/C and expect to learn how to program *Deluxe Paint 5* within a week, I've some bad news for you. Although the vast documentation contains over 1000 pages detailing the programs and library functions in excruciating detail, you won't find a programming tutorial anywhere.

The big question remains – is the SAS/C system really worth the money, especially compared with PD compilers? I would say it certainly is, in fact, it's money well spent. If you want to earn money from programming, SAS/C is an investment.

It would be good move for any novice programmers to spend a month with a PD program in an attempt to discover if C is going to be the language of choice. However, once the need is felt for a decent debugging tool or a copy of the Amiga #include files, you can be sure the time to consider an upgrade to SAS/C has come.

SAS INC: £299

A500 ✓ A500+ ✓ A600 ✓ A1200 ✓
A1500 ✓ A2000 ✓ A3000 ✓ A4000 ✓

£299 HISOFT, THE OLD SCHOOL, GREENFIELD, BEDFORD. TEL: 0525 718181

EASE OF USE 0◆◆◆◆◆◆◆◆◆◆10
With the new editor environment, programming is as easy as writing to your pals.

VALUE FOR MONEY 0◆◆◆◆◆◆◆◆◆◆10
It may seem expensive, but this is a professional level tool and comes with all the support you would expect.

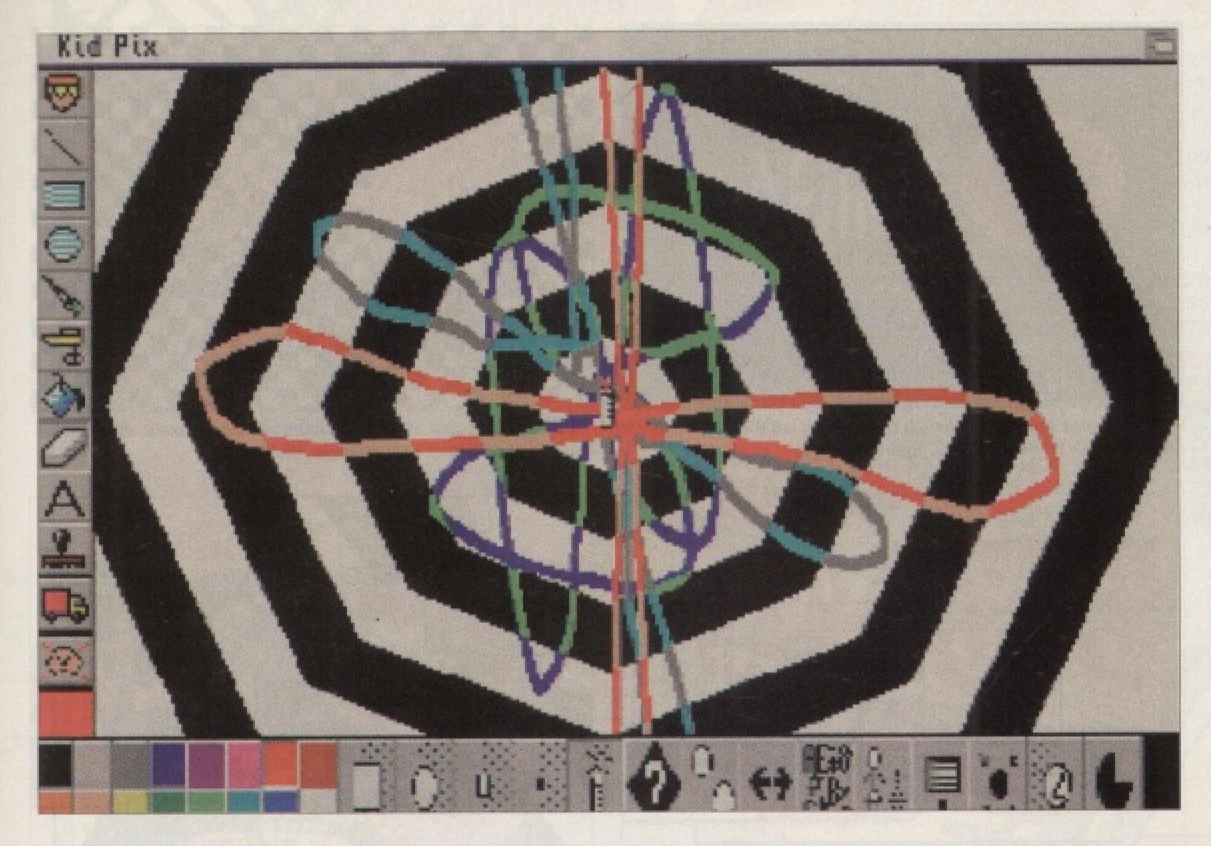
EFFECTIVENESS 0◆◆◆◆◆◆◆◆◆◆10
It compiles and optimises code which is smaller and runs faster than any cheaper system you could find.

FLEXIBILITY 0◆◆◆◆◆◆◆◆◆◆10
The SAS development system is fully ANSI compliant, so it shuld support any ANSI C source.

INNOVATION 0◆◆◆◆◆◆◆◆◆◆10
New WB2.0 include files and OS2.0 taglist calls enable the creation and debugging of libraries and devices.

"The Amiga development system for professionals that everyone can use."

OVERALL 90%



Left: The main menu, complete with options down the left side and the sub-menu for the current option along the bottom.

KID PIX

CU AMIGA TOP RATED

Broderbund came up with digital crayons, and Electronic Arts have brought it to the Amiga. Tony Dillon spills a lot of paint.

As you can probably tell from the title, *Kid Pix* is an art package for children. Developed in the US by PC programmer and father of a three year-old, Craig Hickman, the package has been designed specifically for younger users to exercise their imagination and creative skills within an environment that is user-friendly and simple without being over-simplified or restrictive. It's been a big hit with American children, and now it comes to the Amiga courtesy of Electronic Arts and the nimble fingers of John Jones-Steele, the coder behind numerous projects including the up-and-coming Amiga version of *Sim Life* from Mindscape.

The first thing I need to point out is that this is not an art package in the vein of *Deluxe Paint*. *Deluxe Paint* is full of tools which you can utilise to create certain effects and other options to make your art creation less cumbersome. *Kid Pix* is full of tools that are designed to stimulate ideas in children, rather than help them realise pre-defined images. By way of explanation, if you were drawing a picture in *Deluxe Paint*, you would select brushes and tools when you had an idea of what you were going to draw. With *Kid Pix*, the idea is that children will experiment with the variety of aids, which will hopefully spark an idea which they can then create.

On loading first time, you are presented with a registration screen, where the child types in his/her name. On subsequent loads the program will announce that the software belongs to that person, creating a friendly link between child and machine. Then it's on to the main screen and you're away!

Along the left hand side lie all the options, and the bottom strip of the screen contains all the sub-options for each item. Clicking on an option, for example the brush icon, brings up a bank at the bottom of the screen displaying all the brushes available. This strip can be spread over eight segments, displayed in rotation by clicking on a small arrow on the right hand edge of the strip. This is how all drawing functions are selected, using the left mouse button. The right mouse button comes into play when using the menu bar at the top of the screen, and as that is only used when loading, saving or altering some part of the program (display language, preferences, etc.), the right button isn't used very often, making the program even easier to get into.

WYSIWYG

The main drawing area itself is smaller than a standard screen by about 32 pixels in each direction. Although this creates a non-standard screen size, it does mean that the entire picture is displayed at all times, making this a true WYSIWYG (What You See Is What You Get) package.

The standard options are, as ever, freehand draw, line draw, box draw, ellipse draw, erase, undo and fill. Other options include an interesting selection of brushes, talking text, a variety of screen wipes and a plethora of pen styles, the likes of which have never been seen before. Sure, you have pens of different widths, and a selection of shades, but what about ones that emulate a leaking pen, that occasionally spurts large circles of ink onto the page? Or a pen that leaves a jagged line, making it impossible to draw straight?

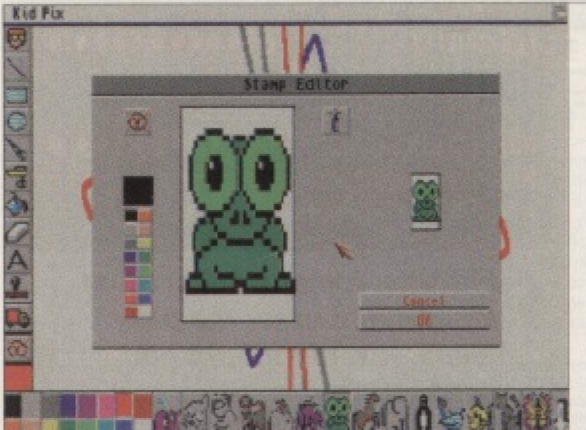
Other pen and brush types include a trail of pie charts of different values, small coloured dots, a trail of letters, a dot-to-dot pen that leaves numbered spots on the screen rather than a line, a drippy paint brush, where the paint runs down the screen and even a pen that creates geometric shapes – the sort of thing you used to make with a Spirograph if you were (a) unlucky enough to be expected to play with one and, (b) could never figure out how to use it properly. If trees are your thing, one click with the fractal tree pen and you've got a complete tree ready to be coloured and given foliage.

CLIP ART

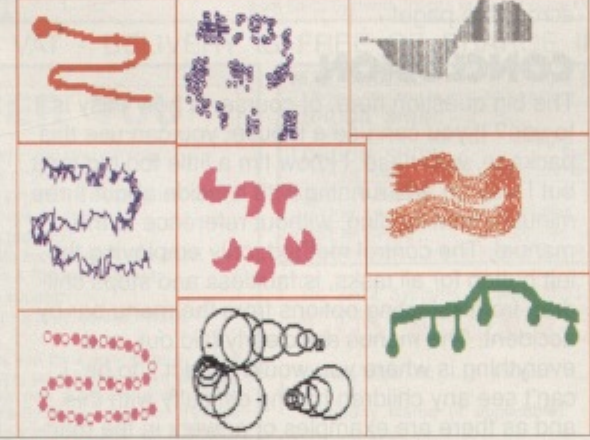
For those of you who would rather paste a picture together than start one from scratch, *Kid Pix* contains a clip art bank containing everything from

WHO ON EARTH...?

John Jones-Steele should be a familiar name to most of you by now. One of the longest running Amiga programmers, perhaps John's most famous work was *Terrarium* for Mirrorsoft – famous purely because it looked incredible and then never came out. John was also a director of the sadly defunct Goliath Games, and did primary coding on both *Tracksuit Manager* and *World Championship Boxing Manager*. Since then, he's written *D/Generation* for Mindscape, *Super Space Invaders* for Domark and a number of other games. He now heads his own development company, Abersoft (so called because he lives and works in Aberystwyth, West Wales) and is putting the finishing touches to *Sim Life* for Mindscape, which will be available on the A1200/A4000 in the next couple of months.



The clip art provides a fun alternative to starting from scratch – sort of like digital fuzzy felt!



Just some of the wacky pens and brushes you can draw with, from the leaky pen top right to the running paint bottom left.



Here we have a simple CU Logo, created using the in-built text. What a perfect vehicle for showing you some of the mixing effects *Kid Pix* contains.

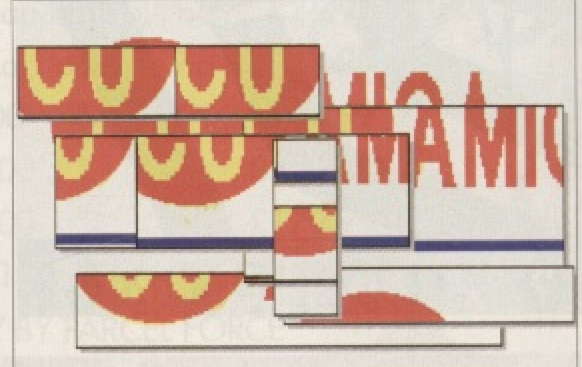


With one click you can invert all the colours on the screen, and another click takes you back again.

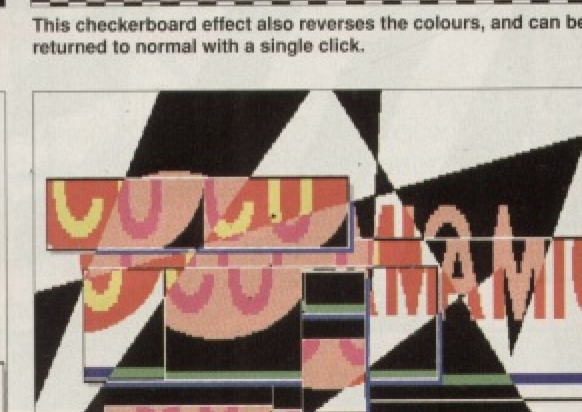
This checkerboard effect also reverses the colours, and can be returned to normal with a single click.



This broken jigsaw effect is done by clicking on the screen. Every time you click, a new 'piece' appears.



If you want to do something a little more along the lines of modern art, why not tessalate your picture?

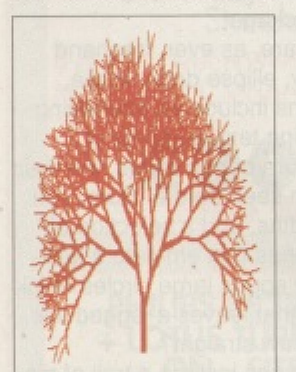


This effect is called 'Shatter', and it isn't hard to see why!

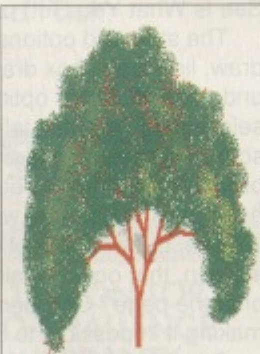
tigers to trains, which can be lifted and stamped wherever you want, at three different sizes, and can be used either for the finishing touches or just for inspiration.

Editing a picture couldn't be easier. By clicking on the Moving Van icon, you can draw a box around an area of the screen, and then lift it or copy it to memory. That new block can be manipulated and replaced anywhere, saving you a lot of time and effort when tailoring your picture.

There are also a bundle of full screen effects that can be called in to add that final bit of sparkle to your artwork. You can invert all the colours with a single click, or add a checked background to the whole piece, even tessalate it or split it into strips so that it resembles a venetian blind!



The fractal tree brush draws complete tree systems at random, so you never get the same one twice.



A few strokes with an airbrush, and you take your tree from winter to summer!

JARGON BUSTERS

• *WYSIWYG* – What You See Is What You Get. An acronym for packages which display on screen exactly what you will get if you were to print out a picture or text.

• *Fractal* – This is the name generally given to 'realistic' natural or abstract images generated by the interaction of simple mathematical equations.

• *Doodle*– A piece of art created entirely for the therapeutic value intrinsic to its construction.

JARGON BUSTERS

ISN'T IT SAD?

Isn't it depressing when you have to clear the screen and start again? It doesn't matter whether you've spent five minutes or five hours on the piece, it's still an annoying thing to have to do. To help ease your frustration, *Kid Pix* has a number of unusual effects used to clear the screen. There's a stick of dynamite you can lob at the screen that blows everything off, or you could call upon a black hole to suck the screen clean. The most unusual option, though, is the hidden picture. When this is selected, using the eraser to wipe the screen causes another image to appear, just like brass rubbing. When you've wiped the screen completely, you have a nice black and white picture to colour in. Isn't that nice?

'OH NO!'

One of the most interesting things about this package is the use of samples. Obviously the whole thing has been written to be as appealing to kids as possible, and what you end up with is a cross between *Deluxe Paint* and Sesame Street. Click on 'Undo' and a voice will say 'Oops' or 'Oh No!' before removing the offending mistake. Click on the text option, and the name of each letter will be said as you stamp it down, in the chosen language (selected from a menu of six different tonges, including Spanish and German). Even the pens make scratching noises as they are dragged across the page!

CONCLUSION

The big question here, of course, is how easy is it to use? If you can use a mouse, you can use this package, with ease. I know I'm a little too old for it, but I was up and running with it inside about three minutes from loading, without reference to the manual. The control method, only employing the left button for all tasks, is faultless and stops children from selecting options from the menu bar by accident. The menus are clearly laid out, and everything is where you would expect it to be. I can't see any children having difficulty with this, and as there are examples of artwork in the manual from kids as young as three years old, that statement reaches right down in the age range.

I wish I had had *Kid Pix* when I was young. It's an extremely versatile tool, and one that younger children will really enjoy. It's 'messy' enough to keep you entertained even if all you want to do is doodle, but with the capacity to really work for something impressive when you want to. A superb package, and one that parents shouldn't be without.

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EASE OF USE 0 — 9
Well, it is designed for kids, but even Dan could use it, so it must be pretty easy.

VALUE FOR MONEY 0 — 8
A paint package like this can keep children interactively and usefully entertained for ages, so it's well worth the price.

EFFECTIVENESS 0 — 9
Has some features that are every bit as powerful as the latest paint packages for serious artists.

FLEXIBILITY 0 — 9
It has the ease of use to be a tool for scribbling with, but powerful functions should you wish to create an epic.

INNOVATION 0 — 9
Linking sound effects to the operations makes the whole process more enjoyable for small children.



"Flexible, fun and fascinating entertainment for the preteens. A well thought out product"

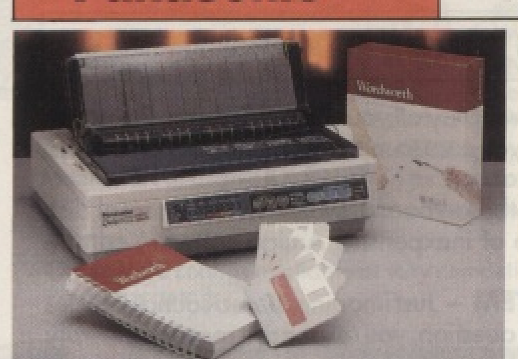
OVERALL 90%

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KXP-4410 LASER PRINTER / KXP-4430 LASER PRINTER



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INDI PRICE



£269.99

Dragged kicking and screaming from the sand pit, Steve Prizeman looks at the current state of educational software.

BACK T

THE SHOE PEOPLE
First Class £9.99

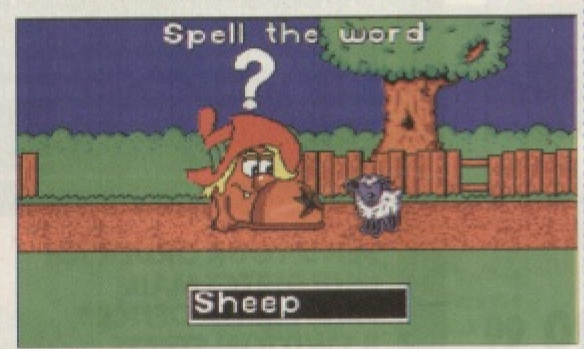
Recently re-released as a budget title by Gremlin Graphics, *The Shoe People* is based on the 'award winning cartoon series' – which I freely admit to never having heard of. If your four to six year-olds are fans, however, and even if they're not, they are sure to enjoy this varied package of activities.

Geared towards meeting the guidelines of the now ubiquitous National Curriculum, *The Shoe People* contains five games and a simple drawing and colouring program. In the drawing section, kids can even save their drawings to disk, print them (if your printer's up to it, of course), or print out the selection of line drawings included for old-fashioned felt-tip and crayon style colouring-in.

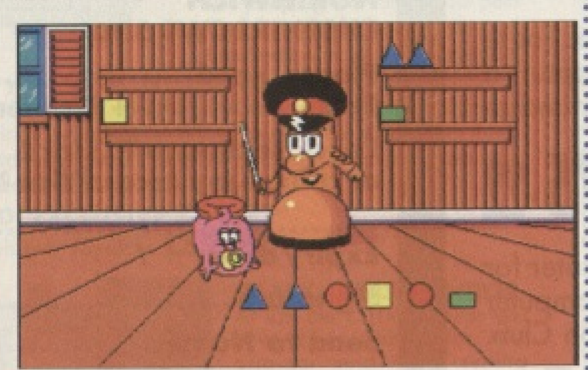
The games all feature Shoe People, like Trampy, PC Boot, Wellington, Baby Bootee, and Sergeant Major. They help introduce kids to the basics of English, maths, shapes and patterns through a series of tasks such as associating words with objects, spelling those words, differentiating between upper and lower case letters, arranging similar blocks in groups, and solving simple anagrams. Different levels of difficulty are available for each game, allowing a clear path of development for a child to follow.

As the game is aimed at such young children, Clever Clogs (Shoe Town's Educational Adviser), makes no bones about recommending that 'grown-ups' go through the games together with the kiddies in their charge. That shouldn't be too hard a task: the pleasing graphics, amusing little animations, good music and sound effects make this a highly entertaining package. This pleasingly presented software, giving excellent value for money, is an easy-to-use introduction to both computers and the basic skills necessary at infants' school. *The Shoe People* – educational software with sole (Groan!).

88%



Don't be sheepish – get spelling, Trampy!



Military precision is required to satisfy Sergeant Major when the coloured blocks are rearranged

PAINT POT 2
Kids' Academy £19.99

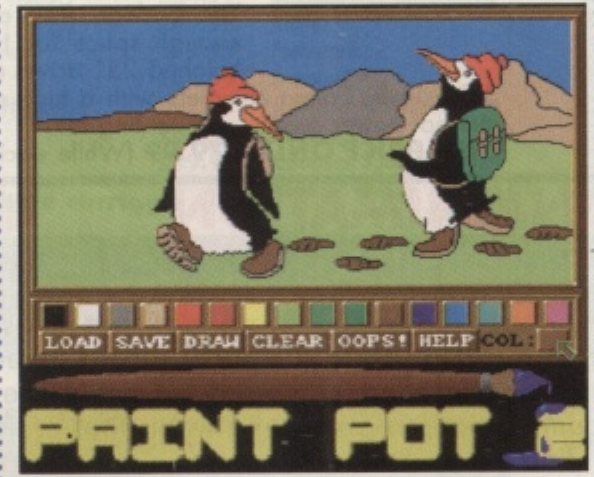
As an art package aimed specifically at children, *Paint Pot 2* may be seen as falling midway between the drawing elements of *The Shoe People* and more sophisticated art programs, like *Deluxe Paint*. Unfortunately, its price and comparatively limited range of functions prevent it from being an adequate competitor to either.

Aimed at four to ten year-olds, *Paint Pot 2* allows the user to draw pictures freehand, and take the short cuts offered by line, box, circle, and ellipse drawing tools. *Paint Pot 2* is, in fact, as much a colouring-in program as a drawing one – it comes with about 20 line drawings ready for loading and filling-in. The colouring is an easy process thanks to the fill tool which is also available. A total of 16 colours may be used to construct any particular painting, and the tones of each may be varied, allowing the potential for a far larger number of colours to be used (although still no more than 16 for each drawing, of course). The pictures can also be saved, and printed.

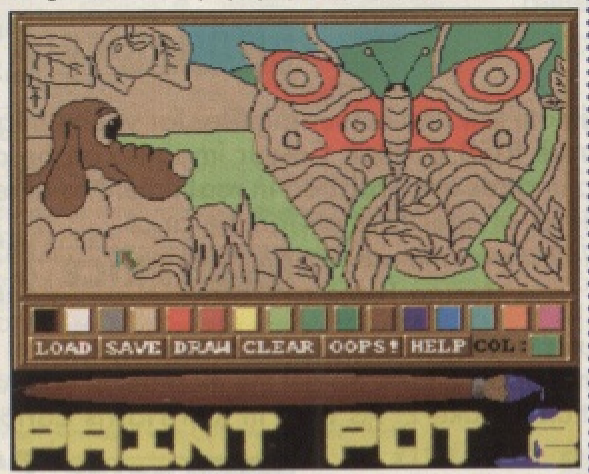
The main tune and sound effects are comepetent and the presentation is appealing, but this program's only real plus is its ease of use. Apart from that it has less to offer than other programs for kids

If your child has any even vaguely serious intentions of drawing on a computer, you would be better off buying *DPaint I* or *II* and spending half an hour explaining the main points to them.

50%



The Kids' Academy range is produced in association with Penguin biscuits, so p...p...p...pick up a paintbrush!



One of the many line drawings supplied, partially coloured-in.

10 OUT OF 10 ENGLISH
10 out of 10 £25.95

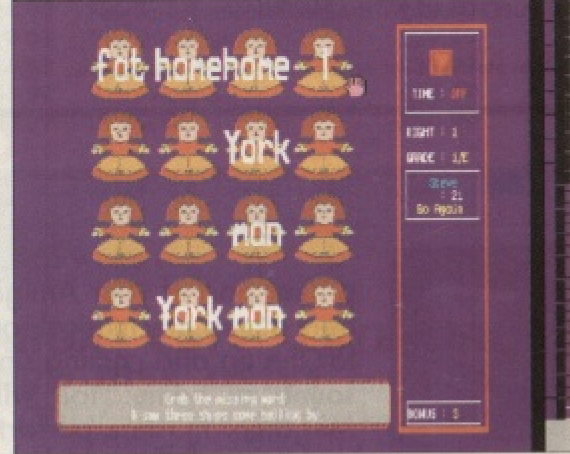
Meeting the demands of the National Curriculum, whilst retaining emphasis upon the more traditional elements of English language teaching, is the aim of this game-centred package.

Unusually, perhaps, this product is not aimed at a highly specific age range, instead, it is ability-based, with the level of difficulty of the puzzles embracing junior school standard as well as that of kids preparing for their GCSEs. The six games test the user in ways that will undoubtedly stretch most people's literacy skills: spelling, identifying collective nouns, spotting missing words or letters, matching rhyming words, and so on, form the content of the puzzles on offer. It is even possible for intrepid parents or teachers to write new questions for one of the games, enabling them to customise it to stress what they consider to be the most important points for the child player to learn. The leaflet accompanying the game makes it clear that the program aims to cover the long-familiar elements of language teaching, including punctuation, verbs, adjectives, nouns, sound patterns and figures of speech.

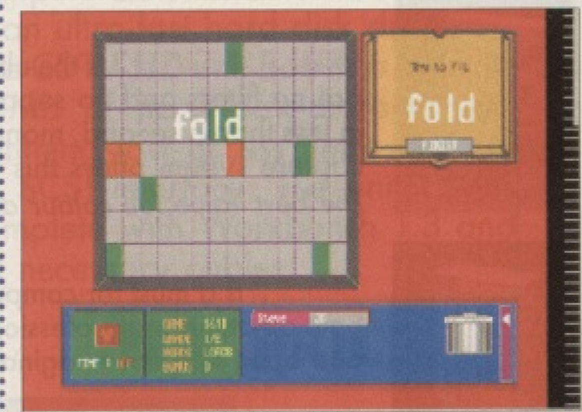
The games will appeal to kids who are devotees of crosswords, and word search puzzles rather than the usual platformer fare, but quick reactions are still necessary to impress the scoring system in many of them.

Graphically unexciting and with unremarkable sound, this product nevertheless remains an interesting attempt to put vocabulary and grammar in a computer game context.

72%



Grab the missing word, which fits a well-known phrase or saying. Nursery rhyme knowledge is necessary to succeed at this game.



Fit the word. A challenging word-grid game from 10 out of 10.

O SCHOOL PART 2

ADI JUNIOR COUNTING

Europress Software £25.99

Fronted by ADI Junior, the sprightly little cousin of ADI (mentioned elsewhere in this feature), this package targets the basic mathematical skills of two younger age groups – four to five year-olds and the six to sevens. The colourful menu screen, through which all the aspects of the program are accessed, is actually an animated picture. Practically all the objects shown respond in one way or another when clicked on with the mouse, enticing the user further into the program by intriguing them as to what will happen next.

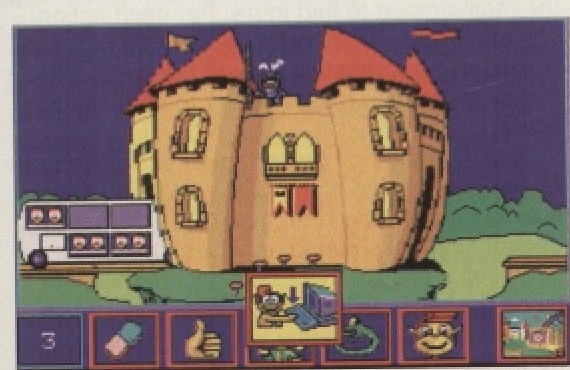
With 15 activities for each of the age groups this product is aimed at, *ADI Junior Counting* gives a pleasant introduction to the basics of adding-up and taking-away. Three levels of difficulty allow the child to progress through subjects like counting objects, identifying numbers by word and figure, and painting by numbers. One of the tasks, for example, involves counting the number of sightseers who visit a castle – if the comings and goings are kept track of, an end sequence shows a knight walking round his home switching off the lights. In another part of the program, for junior counters increasing in confidence, a series of sums may be undertaken against the clock.

There are, in addition, plenty of activities to be done which are unrelated to maths – a car racing game, jigsaws, and identikit faces may all be played with. The graphics are bright and entertaining; the range of sound effects is both wide and of high quality. The voice which speaks the advice given to users when they press the Help key is exceptionally clear, albeit in a cutesy American way, which is sure to help ADI Junior give the intended impression of helpful and instructive playmate. An activity-packed program which really does make learning fun, this excellent piece of software is thoroughly recommended.

91%



A colourful interactive scene: the menu in ADI Junior Counting.



Count the callers at this historic home: they went out for the day and stayed for the knight.

ADI MATHS – 11/12 YEARS

Europress Software £25.99

If someone offered to introduce you to 'a lovable extraterrestrial who will... act as your alien tutor as well as your computer-based friend... He will always be on hand to help you with your problems, give you advice and reward you with games', you might think they'd read Douglas Adams' Hitch-Hiker's Guide to the Galaxy once too often. This enthusiastic gushing does not come from the marketing department of the Sirius Cybernetics Corporation, however, but from Europress Software, and is about ADI, the interactive animated character who fronts its eponymous series of educational programs.

Besides being your plastic pal who's fun to be with, ADI can be a stern taskmaster, posing a wide range of mathematical problems. His tests cover key parts of the mathematical course 11 and 12 year-old children will face during that difficult first year of secondary education. Techniques of calculation, percentages, geometric constructions, symmetry, algebra, and statistics are just some of the elements included in this package, based loosely around the theme of the Seven Wonders of the World. The ADI series, designed to accompany what kids learn at school, fully covers many parts of the 'Attainment Targets' established by the new National Curriculum, and partially fulfils many more. These problems are no push-over and, believe me, it's a humbling experience to be reminded just how much mathematical knowledge you have forgotten since facing your O Levels (Don't worry – I did pass the Maths one at the time!). I suspect many parents who buy this program will feel similarly if they have a go themselves.

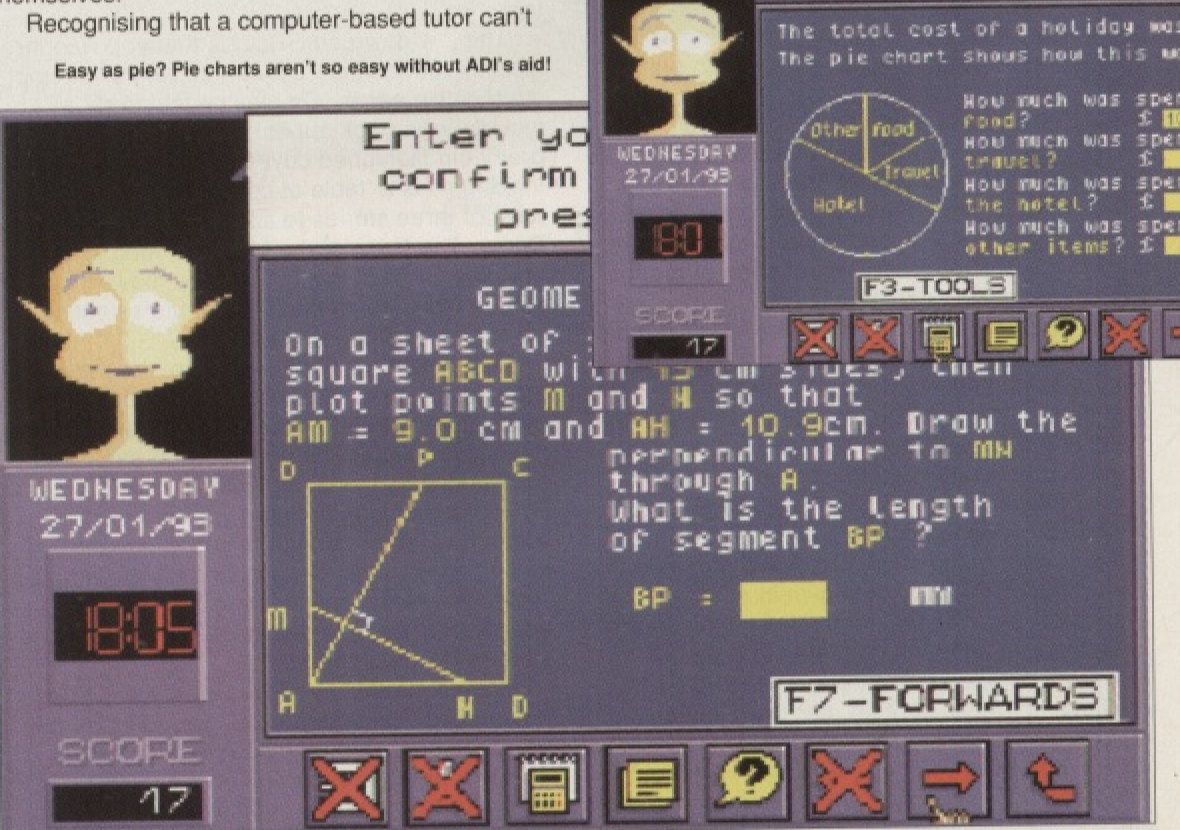
Recognising that a computer-based tutor can't put kids in detention, ADI has nine different games which are made available to his pupils in proportion to the number of points they score by answering questions correctly – a carrot and stick-at-it approach, you might say. ADI offers on-screen background info on the subjects he covers, and a notebook and calculator to help the resolution of problems. His usually encouraging textual comments can become angry if a pupil persistently answers a question incorrectly. The Help mode could, perhaps, have been improved for such circumstances – I did not notice ADI's advice becoming progressively detailed with repeated failure on a particular question, which I would have expected.

ADI also provides a 'mini-encyclopedia' of simple animations on a miscellany of topics children often wonder about: the origin of man, birth, the flow of blood, planets, the food chain, and volcanoes, for example. A basic atlas of Europe is also included.

In terms of the standard of graphics and sound, *ADI* does not come near the potential of the Amiga: ADI's 'whistly voice', for example, is actually an ear-piercing shriek of the sort produced for Dr Who by the BBC Radiophonic Workshop, circa 1970. Genuinely unpleasant to listen to, switch it off unless you want to scare the kids away. In terms of layout, however, each element of this icon or keyboard-controlled package is clearly explained and easy to use. Overall, it is an extensive teaching tool which will help children come to terms with difficult concepts through explanation, effort, and encouragement.

88%

Easy as pie? Pie charts aren't so easy without ADI's aid!



Try a new angle with ADI's triangular tests!

CDTV SOFTW ROUN

As the availability of CDTV products increases can the same be said for the quality? This and other heart stopping questions are answered in this month's reviews.



Let Sherlock Holmes be your guide to Victorian London as you attempt to solve mysterious puzzles from his case book.

SHERLOCK HOLMES CONSULTING DETECTIVE

Silica Systems, Price: £39.99, Tel: 081 309 1111

Sherlock Holmes Consulting Detective (*SHCD* from now on) is what can only be described as a great CDTV title. It features everything that the CDTV is capable of, but which previous software companies have failed to utilise. Impressive graphics, both still frame and moving, quality sound, good story line and lots of interaction are all included here. This is the best attempt I've yet seen at producing an interactive, multimedia title.

None of the separate elements really stands out, although the CDXL pictures are good, but what makes it such a winner is that it's all strung together in a convincing manner, with the switching between different types of data done in an authentic manner. Most products of this type, whilst doing much the same thing, have very clearly defined borders for the different types of data being shown or heard. For example, when a CDXL clip is shown in other applications, it's all too common for the screen to be cleared, everything to stop and the pictures just dumped to the screen. In *SHCD* the previous screen is kept up, and a projection screen gently scrolls up to show the pictures. A subtle difference , but one echoed throughout the game and one which produces an atmosphere of a single multimedia application, rather than a collection of different media thrown together.

The low down on *SHCD* is that you wander around 18th century London solving or attempting to solve cases. On playing the game a pictorial of a book appears, complete with a pretty old fashioned cover, and promptly opens. Inside this is a 'table of contents' that gives you a list of three stories to solve – The Mummy's Curse, The Case of the Mystified Murderess and The Case of the Tin Soldier. Moving the mouse over one of these titles and selecting it takes you to that particular case.

On selecting a particular case, the page turns to reveal a page with various tools (or resources) to enable you to figure out and solve the chosen case. The edges of the page are surrounded by icons, an icon for each resource. By clicking on one of these you can move around a map of London to see cinema-like video (more of this later) of interviews with suspects, etc. read case studies, background information, newspapers or make notes on the case or points of interest.

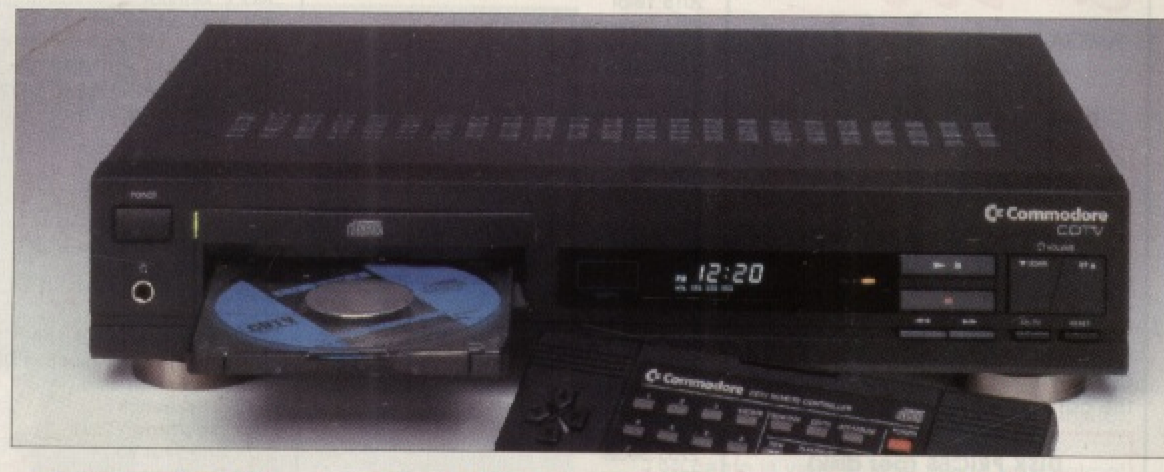
Each of these tools reveals different types of information. These are all displayed in the centre of the book in a pretty authentic manner, thus the 'notes' icon brings up a simulated notebook, whilst the 'travel' icon displays CDXL moving pictures. These are worth seeing. On clicking on the icon a slide projector-type screen scrolls up, upon which the pictures are shown. At the bottom of this screen are video style buttons for 'rewind', 'pause', 'stop', etc. The moving pictures are all very well drawn, possibly the best I've seen. Furthermore the narration that goes with them is very well done. In scenes where Sherlock and Watson are talking the voices are dubbed to match their mouth movement. The overall effect is very convincing, you can almost believe you're watching a video! Something that few other CDTV products have yet achieved.

Once you believe you've solved a case you can move to the 'trial' section. If you have not yet amassed enough clues you are returned to the main screen to find more. For each action you carry out you amass a set number of points. If you have successfully solved the case, difficult in itsself, you must then try to beat Holmes' score!

SHCD is the first game that effectively shows off the capabilities of the CDTV. With 90 minutes of full motion video, quality graphics and decent sound it's bound to be a hit and may even sell a few CDTVs off its back. Whilst not being the much talked about 'killer application', it is the best CDTV game yet and I have no problem in recommending it to CDTV and A570 owners.

91%

...WARE ...ND-UP



CASINO GAMES

Saen Software,
Price: £29.99,
Tel: 0103175178257.

Casino Games is a compilation of three different types of gambling pastimes – poker, fruit machines and roulette. I could never understand the point of doing this kind of game, particularly single player versions, because the only reason anyone gets any enjoyment from a gambling is the chance to win loads of cash. In that light, these games are about as pointless as a joystick without a fire button, and only marginally more entertaining.

The most graphic of the three games is the fruit machine. You are presented with a represenation of a typical one-armed bandit complete with arm. The basic idea is to get three similar symbols on the same line in order to win – but as you can't actually win anything, why bother? There is no real element of skill involved in this game, it is all down to pure luck. I could see some point in it if there was some timing needed, but all you do is press the button to start the chambers tumbling.

Next up is poker. This is a conversion of the arcade machine version rather than the baize table game, so instead of holding a betting war with someone, you simply have to choose one of the highlighted hands, and then gamble for more money by playing 'high and low'. This is done by you being shown a card and then having to guess whether the next card is higher or lower.

The final game in this sad package is roulette. You'd have thought that with all the graphical capabilties of the CDTV on offer they could have at least made the ball behave realistically. Instead, this one follows a perfect circle around the 'spinner', only to sudenly stop in a hole.

The presentation is very simple – basic blue backdrops and boxed screens with little flair. Yet, for some reason, there are all manner of unnecessary pauses both when loading games and during play. As for the sound, well, funnily enough, it isn't sampled; so instead of all the exciting bells and whistles that could have been used, you have to put up with half-rate disco tracks and little beeps. This does nothing more than dampen a very dull set of games. I don't want to advocate gambling as a hobby but you'd be better off going down to your local arcade and spending your £30 there – at least there's a chance to increase your winnings. Is this really what multimedia is all about? I don't think so.

41%

GUY SPY AND THE CRYSTALS OF ARMAGEDDON

Entertainment International,
Price: £29.99,
Tel: 0268 541126.

Steve Keen was mightily impressed with *Guy Spy*, giving it a whacking great 82% in its floppy incarnation. It wasn't perfect, but it was the most playable cartoon adventure yet. Now it comes to the CDTV, exactly the same as the Amiga version but without the loading times. If you didn't know, *Guy Spy* was Readysoft's attempt at proper controls, rather than the 'select-a move-and-wait-to-see-if-you-got-it-right' system of things used in the *Dragon's Lair* series.

To be fair, in that respect they did get it right with *Guy Spy*. Yes, he moved when you moved the joystick, and you did have a fair amount of control over his actions, but when you're moving that size of graphic, things tend to get a little slow, and there lies the problem. Take the first scene, for example. You are in a train station in Berlin, and Guy is stood in the forground with armed assailants in the background. They move guickly, but you don't. Consequently, it isn't very easy to avoid their bullets and it's very hard to hit them with yours.

Needless to say, the graphics and animation are stunning, over 1500 frames at last count, and the soundtrack is booming and atmospheric. It's the most playable Readysoft game to date, but it still lacks the fluid gameplay to make it a real hit.

72%





PREY

Kirk Moreno Multimedia, Price: £29.99, Tel: +4586181607.

From the moment you load *Prey*, you're assaulted by a blistering array of digitised graphics and sound shifting at a cracking pace. The game is an 'alien'-style story, where you are searching a moon base which has been gassed by aliens. Initially your aim is to rescue survivors, but as the game unfolds, a more sinister scenario evolves.

The game is viewed from inside your helmet, with the outside world viewed in 3D, but only in the four main compass directions, as in *Bard's Tale* or *Dungeon Master*. It's all done in gloriously gloomy shades, creating a dark and claustrophobic atmosphere broken up every now and again by a radio message, sent to you by a German bloke speaking English in an American accent, dropping in the odd four letter word here and there.

The problem is the huge disk loading times. You begin against the clock, as you are only given 60 seconds of oxygen at the start of the game. The radio message at the start tells you there is a room in the medic centre that has more oxygen, and it is marked on your map. Then the clock starts ticking. It takes about 50 seconds to walk to the medic centre. Fine. But it takes 30 to load the map and then return to the game. What are you supposed to do, guess?!

On the bottom line, it could have been a very heavy game, but in the end it just becomes frustrating.

65%



THE CONNOISSEUR



Constable THE HAY WAIN 1821
National Gallery, London.
Constable's show...
Stour in the midd...
in 1824 and create...
French Romantic...

Lascelles Productions, Price: £34.99, Tel: 010646876888.

Dear oh dear, is this really what the CD information revolution is all about? *The Connoisseur* shows exactly how to use the very basic elements of multimedia and create an exceptionally tacky package. Not that it isn't informative, it just looks like it was put together in an afternoon. A short one. One that starts with a long lunch and ends with everyone knocking off early because there is nothing else to do.

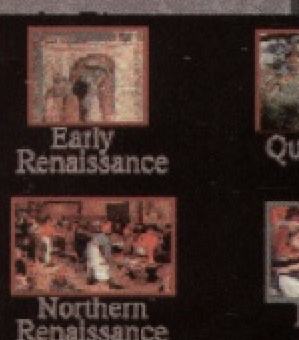
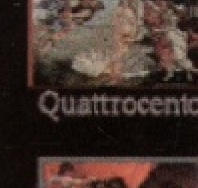
The package is subtitled The Fine Art Collection, which should give you some idea of what the package is about. Yes, if you're lucky enough to have either a CDTV or an A570 CD-Rom drive, then you too can enjoy over 400 works of art from the comfort of your living room.

I don't know about you, and although I have spent the odd afternoon browsing through galleries I wouldn't class myself as an expert, but part of the joy of viewing a painting is seeing the clarity of brushstrokes, guessing at techniques and generally enjoying the colour and shading. When you try and fit a 13 foot by six foot painting onto a 14 inch monitor, the effect is lost somewhat. When the same painting has obviously been scanned from a none-too-clear photograph, and in some cases even retouched with an art package, the feel is completely gone. You might as well get hold of a large hardback book from your local library.

The Connoisseur comes complete with a full databank on the hundred or so artists represented within the package, including everything you didn't want to know. Each picture has some sort of documentation explaining when the picture was painted and what it's about. The works are also loosely grouped into nine different periods, including Baroque, Impressionist and Classical Greek. If you want, there are 10 pieces of music for you to listen to while you look at each still, from Mozart's Romanze to one of Chopin's lesser known Etudes.

As a reference tool to be used alongside, say, a really good art catalogue, it would be ideal. As an appreciation of art, it's a waste of time. Even if you wanted the music, you could probably find all of it and more on one of those fortnightly Classical CD magazines. Tack. Pure tack.

41%



GOT A HAND-HELD?..THEN GO! AND GET THIS!





URBAN SHAKEDOWN

Using a couple of Amiga 500s and a copy of MED, Urban Shakedown stormed the clubs and charts last year with their rave single Some Justice. Twelve months later, they're doing it all over again. Tony Horgan investigates...

Urban Shakedown are Gavin King and Claudio Guissani, occasionally assisted by renowned hardcore DJ, Mickey Finn, making their own distinctive brand of violently funky rave tunes. I asked Gavin to tell me about their latest 12 inch, Bass Speaker.

Gavin: 'People expect too much of you to come out with blinding records all the time. There's too much pressure on you, so I release stuff under various names. We wanted to release an underground EP again, to get respect from the underground as well, so that they don't go "Oh, they've sold out". So we've done that, and in February we've got the follow-up to Some Justice coming out, and that's with Mickey Finn. We've saved up some ideas over the past few months to get that done, and that's going to be a real good'un.'

TH: So, where's Claudio?

Gavin: 'He's in India at the moment. When he's here, he's got the other computer, and we've bought a couple of extra bits as well, like a (Roland TB) 303 acid box, and we use a Zoom (9030) effects processor, and that lets you cheat, making the 8-bit output from the Amiga sound like 16-bit with the right effects. That's good, because you're competing with people that go into these massive studios with superb equipment, and the quality of the sound that comes out is very good indeed. They could have an 80,000-bit sampler, and some engineer who hasn't got a clue how to use it all, and the person comes in, sits down, and they produce some record that sells about 800 copies, and the whole thing's been a total money loss.

'We never started off with that sort of money – all we had were these two computers, and that's basically all we've got now, plus a few extra bits of kit. What we go on is the actual music that comes out. It doesn't matter what the quality of the sound is, if it's a good tune, it'll shine through whatever. But you've got to compete with these people so we bought the Zoom. But I have released singles with just the one Amiga.'

TH: What about your other projects?

Gavin: 'We're also doing another thing called Drum Tribe, which is me and Claudio again, and a singer and a keyboard player. We do the bass and rhythm, and construct the whole tune, and he puts keyboards over the top. We've just licensed a couple of tracks for this American compilation CD, called "140bpm+: The Sound of London Hardcore". We changed our name to Takaboom for that one, don't ask me why. The original thing for Drum Tribe was going to be a slower, more progressive house thing, but it turned out more like a hardcore tune.'

Urban Shakedown's 'Do it now!' EP says a lot about their enthusiam. Rather than tout demo tapes around the major labels' A+R men, they take the bull by the horns and release records on their own label. This gets the

TH: Some Justice had one of the best breakbeats of last year. Where did that come from?

Gavin: 'That one was actually from a Run DMC record originally, so you've got to give them respect for it. We do build our own beats though. I'm very much into rhythm, and because of hardcore, so are a lot of other people. I don't like to just loop one bar of a beat through a song – it gets a bit monotonous. But we haven't made the next blinding break yet, which is what everyone wants to do. But at the end of the day there's only about eight or nine breaks in the history of music that have done it, so it's hard! If you keep on working at it you can do it. Every so often I sit down and try to come up with a new break.'

TH: What about other people sampling your records?

Gavin: 'We get sampled all the time, and it's quite amusing, because you know that they've done it in a massive studio, but they've sampled our 8-bit beat. The front of that new 808 State one is an exact rip-off of the start of Some Justice, using different rhythms. I get quite chuffed when that happens.'

TH: Have you had any copyright problems with samples you've used?

Gavin: 'No, because we sorted them all out. You could take a little bell sound that's about a third of a second long, and it's basically yours. But we took the vocal from Ce Ce Rogers ("We'll live as one family"), and he earned money from it as well. He was quite happy to do that for us. You have to get vocal samples cleared, so now we're working with our own vocalist. Do you want to hear some?'

Gavin digs out a tape featuring Helen, a trained opera singer with a belting disco-diva voice, tailor-made for those anthemic club smashes. This could be the start of something massive, if they play their cards right...

THE GEAR

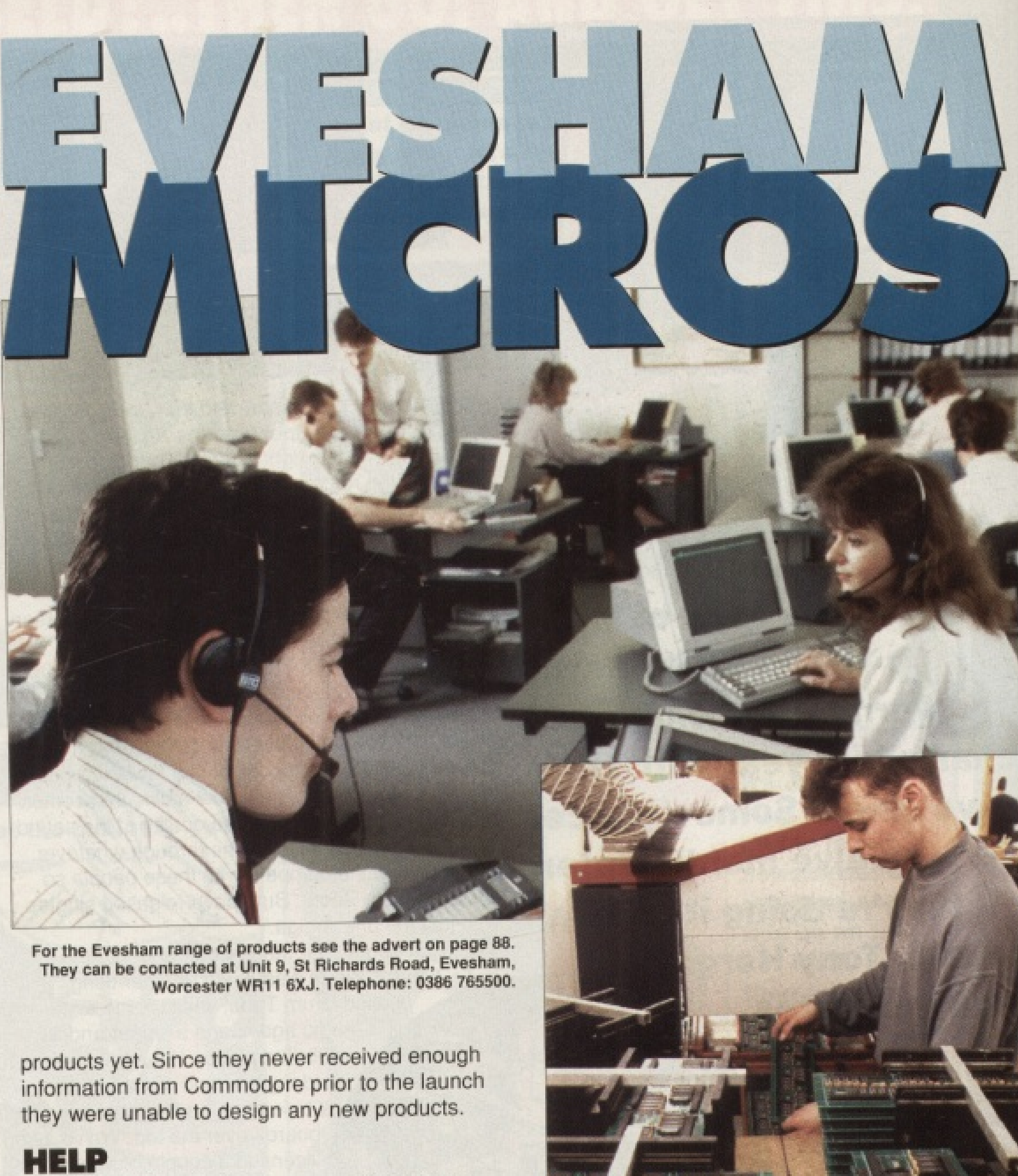
All Urban Shakedown's records are produced on an astonishingly modest collection of gear. Here's the complete hardware list: two A500s (1Mb Chip RAM each), two TVs, one Zoom 9030 effects processor, and one Soundmaster sampler cartridge. The sound is monitored through Gavin's nice loud hi-fi.


Claudio Guissani (left) and Gavin King show just what's possible with a humble little Amiga and a lot of talent.



EVESHAM MICROS

Many people get their software and hardware direct from mail-order firms, but the firms themselves rarely appear in magazines. This month we take a look at such a dealer, to find out exactly what does go on after you put the phone down...



For the Evesham range of products see the advert on page 88. They can be contacted at Unit 9, St Richards Road, Evesham, Worcester WR11 6XJ. Telephone: 0386 765500.

Once upon a time, in a peaceful little town in the middle of Worcester, there was a little shop. The shop was so busy that soon it became two shops, including a mail-order department. The shop sold computer equipment, and it's name was, naturally enough, Evesham Micros. Now Evesham Micros is one of the country's biggest mail order companies supplying a whole range of products for the Amiga, Atari and PC.

Many of Evesham's products are made in an accompanying industrial unit. With a variably sized production line they manufacture and repair many Amiga peripherals such as memory boards and disk drives. Since they operate more or less a system of 'Just in Time' manufacturing, that is, making the units only as they are required, they are able to keep up to date with compatibility problems and turn around new designs in a matter of days.

This also means that the prices can be kept lower, as very little money is tied up in components or finished products in a warehouse somewhere. It does mean that they have to be fairly on the ball when predicting demand, but that doesn't seem to have been a problem so far.

TESTING TIMES

All the products are tested as they come off the line by a number of boards strapped to a bench. On closer inspection they turn out to be the motherboards of various models of Amiga, ruthlessly stripped from their casings. Custom software is written to test every product, which means that the return rate is kept low (around about 1% according to their estimates).

The A600 is not a favourite in the testing area – the trapdoor port wears out a little too easily for the rigorous use it gets. There is no A1200 for testing things because Evesham don't make any A1200 products yet. Since they never received enough information from Commodore prior to the launch they were unable to design any new products.

HELP

Evesham believe that unhappy customers can cause really bad PR problems. To help people with any sort of problems they have setting up or operating products bought from Evesham they provide a helpline. The helpline is kept very busy, not because there are many problems with the goods supplied, but mostly because there are a lot of people out there who for some reason think that instructions are written just for fun and not because anybody really needs to read them.

The heart of the mail order business is the telephone room where up to 10 telephonists are constantly taking calls. Not all calls are necessarily from people definitely wishing to order Evesham products, but they do reckon to take around 400 orders a week. Using the latest in automated ordering systems, the telephonists can check immediately which items are in stock – when it's working.

SIX OF ONE

The desire to control everything possible pertaining to their business has even stretched to the marketing department. Since they are often updating their product lists, it means that the advertising they place in magazines varies from month to month. Re-designing a page with a few price changes or a couple of products more or less isn't really a problem, but then the pages have to be turned into film before they go to the printers with the rest of the magazine in which they are to appear. The trouble with this is that it is both a lengthy and expensive process. It takes quite a bit longer than just printing out a page on a normal printer, because the film has to be developed. Then it has to be checked before being sent off. Each page of film can cost around £20!

Evesham have now got around this problem by installing their own film processing units, allowing them to run out film and send it off the same day that changes are made. If the machines are kept busy enough it will work out a lot cheaper too!

On the sales side of things, Evesham see their emphasis possibly shifting more towards the PC market in future. This is not because they are abandoning the Amiga, they continue to support it, but the money these days seems to be coming more and more from the PC arena. Evesham actually manufacture their own PC clones in another unit, and are managing to make a profit out of the operation (something which IBM failed to do this year, quite spectacularly announcing a loss of £600 million).

Whatever happens Evesham Micros seems to be a company with a future. Even should the Amiga fall by the wayside there will be other products, and they have shown their ability to serve the public well.

PYRAMID P.D.

GAMES

G001 DR. MARIO: COLUMNS CLONE
G002 DONKEY KONG: BRILLIANT
G003 DRAGON TILES: GOOD PUZZLER
G004 QUIK + SILVA: VERY GOOD
G005 ACT OF WAR: GOOD STRATEGY
G006 TRAILBALZER PLUS OTHERS
G007 DIPLOMACY: GOOD STRATEGY
G008 MAGNATRON: TOP NOTCH GAME
G009 AMOS CRICKET: THE BEST YET
G010 BALDY: HILARIOUS PUZZLER
G011 AIRPORT: CONTROL AIRPORTS
G012 E-TYPE II: EXCELLENT GAME
G013 LLAMATRON: WEIRD GAME
G014 REVENGE OF THE MUTANT CAMELS
G015 PUGGLES: Q-BERT CLONE
G016 E-TYPE: ASTEROIDS VARIENT
G017 LEGEND OF LOTHIAN: RPG
G018 CRAZY SUE: PLATFORM ROMP
G019 CHAINSAW MASSACRE: GORY
G020 SPACE RESCUE: LIKE SCRAMBLE
G516 ASI 16: WASTELANDS, ETC...
G526 ASI 26 SMASH TV, ETC...

UTILITIES

U001 BOOTX 4.50/5.01: THE LATEST
U002 MAGNETIC PAGES: MAG EDITOR
U003 EDWORD 2.2: TEXT EDITOR
U004 DATABASES: VARIOUS DBASES
U005 PC TASK: PC EMULATOR
U006 SID 2: DISK/FILE MANAGER
U007 TEXTPLUS 3: WORD PROCESSOR
U008 DISK COPIER COLLECTION
U009 POWERBENCH: REPLACEMENT WB
U010 VARIOUS EMULATORS: ST/C64
U011 A500+ EMULATOR: IT WORKS !
U012 ASSASINS MULTIVISION UTILS
U013 ASSAISINS HANDY TOOLS III
U014 GRAFIX CONSTRUCTION KIT
U015 KEFRENS METALLION UTILS
U016 MESSYSID V2: TRANSFER DOS FILES
U017 DEMOLISHER: 200 UTILS
U018 ASTRO 22: ASTROLOGY PROGRAMME
U019 NIGHTFLYERS UTILS 4
U020 FREE PAINT: PAINT PACKAGE
U021 RED DEVILS UTILITY DISK 6
U022 C-LIGHT: RAY TRACER

MUSIC

M001 MED 3.21: GREAT TRACKER
M002 SAMPLE MAKER: JUST THAT
M003 SUPERSOUND II: ADD FX
M004 RAIDERS RIPERS: RIP THOSE MODS
M005 ASSASINS AUDIOMAGIC II
M006 DOCTOR WHO THEME TUNES
M007 SGT. PEPPERS MUSIC: 2 DISKS
M008 MANIACS OF NOISE: 13 SONGS
M009 MUSIC FROM URANUS II
M010 ART OF MED: 10 MUSIC MODS

DEMOS

D001 FRAXIONS DEMO: GRUESOME
D002 CRIONICS DEMO: BRILLIANT
D003 COMPLEX DELERIUM: VERY GOOD
D004 DEVILS NO REALITY: WEIRD
D005 GODS MEGA DEMO: OKAY DEMO
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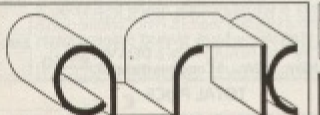
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ART GALLERY

Art Gallery is back! The old master himself, Steve Prizeman, has spent hours squinting at the screen to bring you this selection. More masterpieces are unveiled to illustrate the artistic applications of the Amiga and prove the potential of pixel pictures.

KATE BUSH

Taking pride of place in this month's Art Gallery is this striking drawing by Alan Smith of Paignton in Devon, entitled 'Kate Bush: The Ninth Wave'. Created with *Deluxe Paint III*, in 16-colour high-res mode, it shows the superb songstress in a characteristically dramatic pose.



1. Alan began by drawing the outline of Kate's face full screen size. The face was then picked up as a custom brush and reduced to half size.



2. The lips were drawn on a spare page, until the correct shape was established. The mouth was then cut out and pasted onto the face.



3. Unhappy with the long chin, Alan used the irregular brush to cut around the jawline and paste it slightly further up the face.



4. What better to give a touch of atmosphere than some foliage? Ruffled sleeves are also added to the central figure.



5. The outstretched right arm is positioned, with care taken to ensure that it is in perspective. The body is filled out by the addition of a waistcoat.

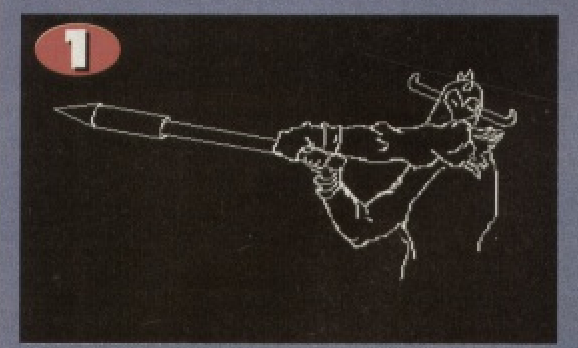


6. Covered by a long and apparently even more ruffled sleeve, the left arm now appears.

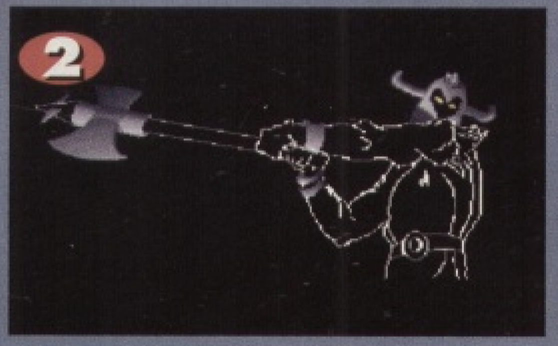


7. With a mottled background, more twigs, and shading on the arm, the drawing is now complete. The twigs and branches were drawn on a separate page, cut into separate pieces, and flipped and rotated to give them a different look prior to their being pasted in new positions on the main picture. Once again, the magnify mode was used to good effect for detailed work.

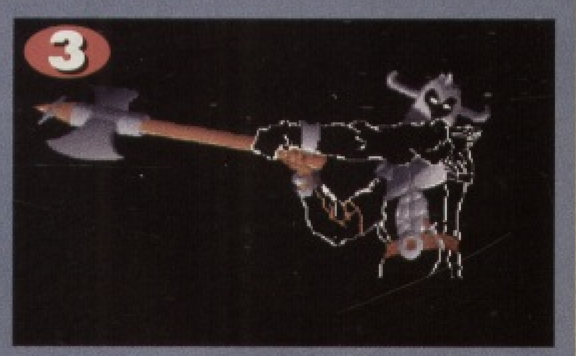
AXE WARRIOR Next in line is a familiar sight for the CU staff – an axe-wielding maniac. Inspired by an old cartoon, probably 'King Kull of Atlantis', this warrior was drawn by Trond Stromme of Morkved in Norway. Trond spent a week drawing this *DPaint* picture in 64-colour interlace mode.



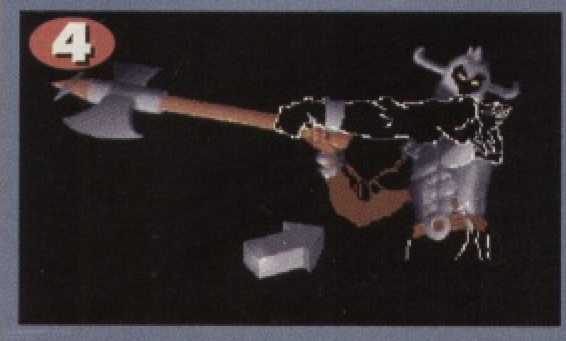
1. The picture commences in straightforward fashion, with the warrior's upper body and axe sketched out in white.



2. The ordinary spread of grey didn't give the desired result. A little blue was added to the colour range and the right effect was achieved.



3. The eyes are white at this stage, but don't have quite the same impact as before: they return to yellow in the subsequent stages.



4. The armour is complete, but the difficult part – the skin – remains to be done. The arrow indicates the direction of the light source illuminating the figure.



5. Effective use of light and shade and different tones may be seen on the completed arms, which display clear 'muscle definition'.

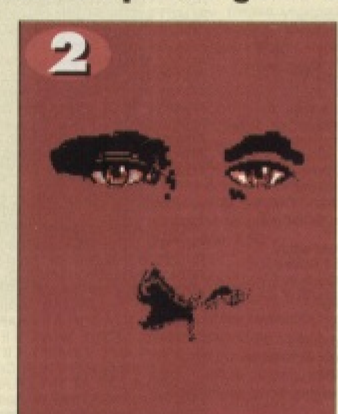


6. Trond added a bottle and a smoke effect to give the impression of a malevolent genie bursting into action. Note how well the smoke blends into the torso of the warrior.

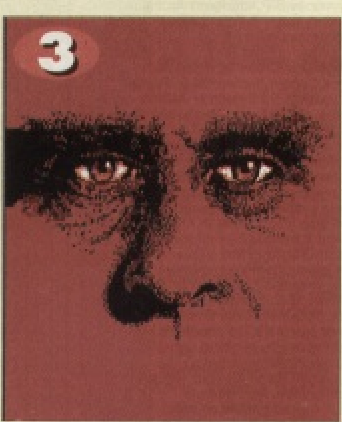
HANNIBAL LECTER What was that about axe-wielding maniacs? Here's the maniac's maniac, Hannibal (the Cannibal) Lecter himself. The infamous villain of Silence of the Lambs is drawn here in *DPaint IV* by Gary Blakeborough of Doncaster in Yorkshire. Gary used an A600HD, proving that despite its lack of a numeric keypad, the machine may still be put to good effect with *DPaint*.



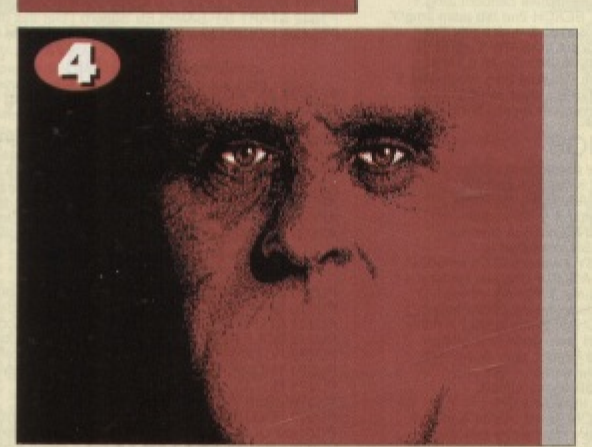
1. Gary used medium resolution and set a palette of 16 colours. The bizarre cubist appearance of this first stage results from the unfilled rectangle tool being used to map-out the area of the face, before basic eyes and nose are drawn.



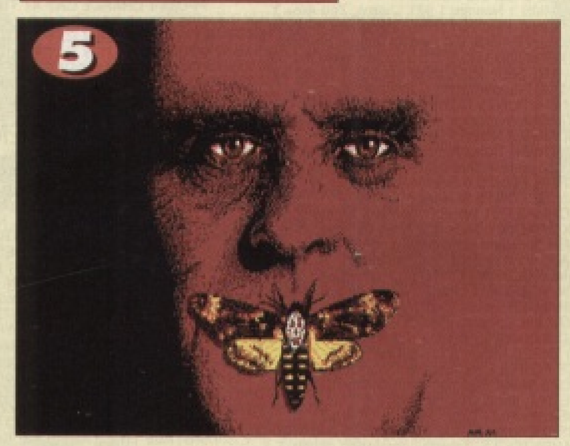
2. The darkest parts of the face, namely around the eyes and nose, are shaded. A large round brush was used for the dense black, whilst smaller brushes added the lighter shading.



3. To put life into the wrinkles and lines of Lecter's face, each pixel was drawn individually using the magnify mode: a time consuming process, especially as two hours of work had been devoted to the eyes alone by this stage.



4. The outline of the face was shaded from top to bottom, using the colours black and dark red. To lighten the shading the coloured pixels were spaced further apart. The rest of the screen was filled with (You've guessed it!) the fill tool once again and Hannibal's jaw line shaded in.



5. The outline of the moth was drawn with the ellipse and curve tools before the correct colouring, its legs, and its shadow were added. A few nips and tucks formed the finishing touches elsewhere on the picture and there you have it – after six and a half hours continuous toil Gary completed his portrait of the world's least welcome dinner guest. Kidneys and chianti anyone?

WRITE BACK

If you have a picture you consider worthy for inclusion in the Art Gallery, please bear in mind the following guidelines when sending material in:

- Include a selection of IFF files showing your drawing at several stages of construction, as well as in its completed glory.
- Include a description of how you produced the effects displayed in each shot. Please ensure that the description is written on a sheet of paper, even if it has been included as a file on the disk.
- If your drawing is based upon the work of another artist or photographer, please include details of their name, the title of the original picture, and where you saw the copy you were working from (a book title, for example).
- Disks bearing drawings featured in the gallery will be retained by CU. If you would like your disk returned please include a stamped addressed envelope (taking into account both the weight and fragility of computer disks).

A copy of the magazine in which their work was featured will be sent to all artists.

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PG205 SOCCER CARDS Football managing game!+Y
PG206 ASI 31 Arazmaz,Crazy pipe, revolution etc!+
PG207 ASI 32 Blob, Sector one & Firefighter! +
PG208 ASI 33 Hyperball & War! +
PG209 ASI 34 Trailblazer, Yelp, Obic Rushour! +
PG210 ASI 35 Poing, Snakepit, Cybernetix etc!+
PG211 ASI 36 Mother lode, Wonderland, Kong etc!+
PG212 ASI 37 Klaktris, Ghostship, Paccer etc!+
PG213 ASI 38 One on One,Baldy,Skyflyer2,Transplant!
PG214 LEGEND OF LOTHIAN Superb Ultima type game!!+Y
PG215 ASI 39 Lots of card games on this disk! +
PG216 ASI 40 Disk full of sliding puzzle games!+
PG217 ASI 41 Pacman deluxe, Hellzone Leap II etc+

EDUCATION

All ok on A1200!

PE001/5 EDUCATION SET science programs for ages 11+ +
PE006 KIDSPAINT Fab little talking colouring book+
PE007/8 LEARN & PLAY Maths, spelling etc. 5-10 yrs +
PE009 STORYLAND 2 Save toyland from the witch! +
PE010 TOTAL CONCEPTS ASTROMOMY Book on a disk.+
PE011 TOTAL CONCEPTS DINOSAURS Book on a disk+
PE013 SIMON & SPACE MATHS Talking maths program
PE014 SPANISH, FRENCH, GERMAN TUTOR Translator +
PE015 TREASURE SEARCH find the lost treasure ! +
PE016 COLOUR THE ALPHABET learn letters & colours! +
PE018 TYPING TUTOR, Superspell Budget & Mscalender! +
PE019 DUNKS DTP A sort of DeskTopPublisher for kids +
PE020 MATHS DRILL Good maths disk for the young! +
PE021/4 SCIENCE Very good four disk set!+ (4)

BUSINESS

All ok on A1200 except PB006!!

PB001 AMICASH bank management program+
PB002/3 ANALYTICALC Superb spreadsheet!+ (2)
PB004 ASI LABEL PRINTERS 3 of the best+
PB005 BANKIN control your cheque book! +
PB006 BUSINESS CARD MAKER Nice program+
PB007 CLERK Complete accounts package+
PB008 DESKTOP PUBLISHER Simple to use +
PB009 FLEXYBASE DATABASE Address keeper+
PB010 JOURNAL Keep track of finances
PB011 MISC.BUSINESS Geotime, Grocery list, Calc
PB012 QBASE Simple 8 field database
PB013 QED Simple & effective text ed+
PB014 RIM DATABASE Fully relational !!+
PB015 TEXTPLUS V3.00 The BEST Wordprocessor +
PB016 UEDIT ISSUE 3 NEW VERSION Text Editor+
PB017 VISICALC SPREADSHEET Simple to use+
PB018 WORDWRIGHT Wordpro with spellchecker! +
PB019 BUSINESS LETTERS contracts, letters + more+
PB020 TEXT ENGINE 3.4 NEW Version !!! +
PB021 AMIBASE PRO. Powerful easy to use Dbase +
PB022 BBASE II v5.5 A fast & easy to use database+
PB023 FORMS REALLY UNLIMITED form creation prog+
PB024 LAST WILL & TESTAMENTS Just in case !+
PB025 EDWORD Brand new wordpro - V.good +
PB026 AGRAPH Superb Program graphing data +
PB027 BOILERPLATE Business letters & Wordpro +
PB028 LITTLE OFFICE Intergrated Wpro,Sst,Dbase,Gfx+
PB029 ADDRESS PRINT Good label printing program! +
PB030 THE MONEY PROGRAM Home accounting! +

UTILITIES

(Note: "Y" = ok on A1200!)

PU002 A-GENE Good geneology program + Y
PU004a/b A64 EMULATOR NEW VERSION 2.0 (2)
PU005 AMATEUR RADIO 1 Interest to radio hams + Y
PU010 ARP 1.3 Amigados replacement project! +
PU012 ASI GRAFFIX UTILS graphics convertors etc+Y
PU013 ASI BOOT UTILITIES bootblock utilities + Y
PU015 BIORYTHMS, STARCHART 2 Good programs+ Y
PU021 C-LIGHT RAY TRACER Good program+ Y
PU022 CHEMESTHETICS molecule displayer + Y
PU036 CURSER BASIC COMPILER Just what you need!+ Y
PU037 D-COPY The best PD disk copier & more + Y
PU039 DBW The foreunner to Skulpt 3D !!! + Y
PU040 DEMOLISHER 168 UTILTIES - MEGA !+ Y
PU047 DOPE INTROMAKER Make your own intros+
PU048 DYNAMITE FONTS II CutNPaste fontscreens Y
PU049 DYNAMITE FONTS More CutNPaste Fonts Y
PU055 ELECTROCAD DEMO circuit designer +
PU056 EXILE FONTS Excellent CnP fonts+
PU058 FONTS AND RAM MANAGER BIG video fonts+
PU059 FONTS & SURFACES Backdrops & fonts+ Y
PU062 GRAPHICS UTILITIES Various misc. programs+Y
PU063 HAMLAB Convert VGA PC >IFF/HAM + Y
PU064 HARDDRIVE UTILS MRBackup & FixDisk & more+Y
PU065 ICONMANIA Program icons & more !+ Y
PU066 ICONS Cramm packed with icons !+ Y
PU067 IMPLODER V4.0 Megacrunching Util+ Y
PU071 JR COMM 1.02 Modem users comms package Y
PU072 METALLION UTILS Font Editors & more utils+ Y
PU073/76 KING JAMES BIBLE Old&New testaments (4)+ Y
PU078 M-CAD Hires design package. Excellent + Y
PU080 MESSY-SID Read/Write PC Files, Brilliant!+ Y
PU083 MORSE PROGRAMS for the radio hams. Y
PU086/7 NORTH C 1.3 (2) Complete C compiler & libs+ Y
PU088 NORTH C 1.3 This is the packed 1 disk version!+Y
PU089 PASCAL COMPILER needs good CLI knowledge+ Y
PU091 PENDLE 200 MEGAUTILS An essential collection+ Y
PU095 PRINTER DRIVER GENERATOR & new drivers+ Y
PU096 PRINTER DRIVER UTILITIES Various utils etc. Y
PU097 PRINT STUDIO V1.25 Prints pics & text etc.+ Y
PU108 ROT A simple 3D drawing package.Very popular.+Y
PU109/10 (2 disk) Structured clipart for Ppage + Y
PU112/3 SOMETHING FOR NOTHIN Video Utils&Fonts+ Y
PU115 ST EMULATOR Run Atari ST software !! 2 Drives
PU117 SUPERKILLERS Virus Killers! You need this! +
PU121/2 TV GRAPHICS Dpaint backdrops&Fonts+(2) Y
PU124 ULTIMATE ICONS Iconmaster,Iconlab,+ Y
PU129/30 VIDEO APPLICATIONS Video utilities+ Y
PU136 ZX SPECTRUM EMULATOR Now with sound +
PU139 GRAPHICS CONVERTERS PC>AMiga gfx Converter
PU140 LITTLEBENCH File copier & utils Dos2 only
PU141/2 TAROT II Learn about your stars !+ Y
PU143 OPTIUTILS 1 Crammed full ! Get it+ Y
PU144 OPTIUTILS 2 Get this disk too ! + Y
PU145 OPTICOMMS 1 Ncomm 1.921 Lharca, Zoo Arc+ Y
PU149 ELECTRONIC PROTOTYPER Veroboard designer Y
PU150 FOOTBALL LEAGUE ED Update league positions Y
PU151 BROTHERHOOD UTILS 1 Dcopy,Scenery,Qed +Y
PU152/66 CLIPART SET: 15 Disks of the BEST clipart +Y
PU167 MULTI-PLOT Superb data plotting program ! +
PU169 GELIGNITE FONTS CutNPaste fonts+
PU170 P-SUITE Disk magazine maker+Y
PU171 OPTICOMMS 2 Ncomm 2 & more +Y
PU172 WORDPOWER Solve Anagrams/Crosswords+ Y
PU174 ASTRO 22 professional astrology program! +Y
PU175 GELIGNITE FONTS II Excellent IFF fonts+Y
PU176 GELIGNITE FONTS III More of above!!+
PU177/8 BENCHMASTER Windowsbench & Messysid!!
PU182 STOCK ANALYST Technical analysis program+Y
PU183 AMYGEN Excellent geneology program+Y
PU184 PROCALC V1.0 professional calculator!
PU185/8 COSMOPOLITAN FONTS (4) Packed with fonts+Y
PU189 TRONIK VIRUS KILLERS 21 virus killers & docsY
PU191 LANDBUILDER fractal land generator+Y
PU192 SID 2 Get this ! directory util !!!! MEGA!+Y
PU197 MOBED 2 Dpaint for Sprites & bobs+Y
PU198 VIDEO WIPES Masks & fades Dpaint 3/4 +Y
PU201 MALICE FONTS Excellent tiny fonts for Dpaint+
PU202 CYCLOPS Weird Plasma/fractal creator ! +Y
PU203 SCOPE 184 utils & clips for Ppage Y
PU205 PC TASK Wicked PC Emulator Get it !!! +Y
PU207 MULTISID Combine SID2 & Multidos(PC>AMIGA)+Y
PU208 ASI HANDYTOOLS 3 mega compilation of utils Y
PU209 FRED FISH CATALOGUE contains FISH 1 - 680 +Y
PU210 PCQ PASCAL Latest version of Pascal compiler+Y
PU211 AMIGA PUNT A horse race predicting program!+Y
PU212 PERM CHECK PLUS a pools prediction prog Y
PU213 RACE RATER Another horse racing program!! +Y
PU214 DIR WORK A Sid type file copying program! +Y
PU215 CAPTIONATOR Superb shareware video titling!+Y
PU217 BROTHERHOOD UTILS 2 utilities for the plus!+ Y
PU218 ORDER Excellent demo of commercial Dbase+Y
PU219 WBHACKS+ collection of hacks for + owners+ Y
PU221-225 8 COLOR ICONS Hundreds of new icons +Y
PU226/7 C-EYES FONTS For use in Dpaint, WB, etc.(2)+Y
PU228 PROBABLY RIPPER Create disks easily with this!+Y
PU229 JPEG 24 bit graphics compression util disk! +Y
PU230 MORE PRINTER DRIVERS new printer drivers!+Y
PU231/5 PAGESTREAM FONTS 5 disks super fonts!+ (5)Y
PU236/7 SCOPE197/8 Adobe type fonts, 2 disks full! +Y
PU238/9 M.O.R.C. Mouse operated rune caster,oracle !+
PU240 FREECOPY V1.4 powerful disk copying program!+Y
PU241 CALORIE BASE Useful for people on a diet!+Y
PU242 TEXTPLUS PROFESSIONAL 4 needs hard drive!+Y
PU243 ASPICE Circuit analysis program!+Y
PU244 BON APPETIT This is a recipe database program!+Y
PU245/256 C MANUAL Latest version on 12 disks! (12) +Y
PU257/61 PAGESTREAM FONTS 2nd set of fonts!+Y
PU262 RICHARD SMEDLEY COMP II Mortgages etc!+Y
PU263 LYAPUNOV Fabulous & unusual fractals!!+Y
PU264/8 OUTLINE FONTS For Pro pagev3 ONLY!!+Y

ANIMATIONS

PA031 BASKETBALL A basketball player 1 Meg! +Y
PA039 ERIC-S AMY VS WALKER Cute & sexy! 1.5M Y
PA040 ERIC-S BATMAN vs JOKER Very funny!!!+Y
PA042 ERIC-S COYOTE STRIKES BACK 1mg too! +
PA043 ERIC-S MORE AEROTOONS Very witty !!!+ Y
PA045 ERIC-S STEALTHY II Mig-29 vs Stealthy !+Y
PA046 FRANKLYN THE FLY Day in the life of a fly! +
PA048 GYMNAST ANIM Gymnast swings on bars! +Y
PA053/4 LIGHT CYCLES (2) Tron animation+
PA056 MAGICIAN II Good RT animation+Y
PA060 NEWTONS CRADLE RT animation +
PA065/68 REAL 3D (4) Superb of the program+ Y
PA072 THE JUGGLER A classic amiga demo!+ Y
PA074 THE WALKER vs The Helicopter - Mega !+ Y
PA075 THE WALKER vs A2000 A classic ! + Y
PA082 TIN TOY ANIMATION Ray traced tin soldier! +Y
PA085 JET ANIMATION Fractal Flight but better! +Y
PA086 FRACTAL ANIMATION full screen low flying anim+Y
PA090 TOO MUCH 3D Ship flys out of monitor!! + Y
PA091/3 GAS TURBINE, STEAM & PETROL ENGINE (3)+Y
PA094 AMY JOGS,WALKS & SNEEZES by E Schwartz! +Y
PA095 HOW TO RUN INTO A WALL by Eric Schwartz! +Y
PA097 SMALL STATION AT KHERNE New 1mg version+Y
PA098 EASTER ISLAND ANIM A nice fractal animation!+Y
PA099 ATF AGILITY new ES anim, very witty as usual+Y
PA100 VTOL CONTEST Check out this new ES anim ! +Y
PA101 DOLPHIN DREAMS Great Dolphin anim! + Y
PA102 BATTLE OF BRITAIN Amusing short anim!+ Y
PA103/4 KINGFISHER 2 Superb bird animations!+ Y
PA105 TOR ANIM Dog jumps out of screen!+ Y

AGATRON

All ok on A1200!

AGA01 RED LOTUS Spinning down the road. Fantastic !+
AGA03 STAR TREK - Shuttle fly past - Great ! 1m +
AGA09 STAR WARS - Fighter fly by, impressive 1m +
AGA10 STAR TREK - Enterprise in dry dock. Incredible+
AGA20 Huey 2 A helicopter leaving a landing pad.+
AGA21 ENTERPRISE DOCKING WITH SPACE STATION+
AGA22 ENTERPRISE APPROCHING stunning anim ! 1M +
AGA23 FLEET MANOEVRE Stunning animation! 1m +
AGA24 KULI PEN animation & Ping pong. Great! 1m +
AGA25 THE RUN , a suberb car chase 1mg +
AGA31 PORSCHE anim rising out of table 1 mg. +
AGA33 PROBE Bird of prey animation & Klingonhit! 1m+
AGA35 SPACE PROBE, great anim of probe zooming off!+
AGA36 BIRD OF PREY, loop the loop animation 1m +
AGA37 TOBIAS GOES KNACKERS - Check this out ! 1m +
AGA38 TOTALLY WICKED ! Shuttle & Enterprise (2 MEG)

POWERANIMS

PP001/2 ANTI LEMMINGS (2) This is Brilliant! 2M
PP003 AT THE MOVIES Cute anim of Amy squirrel 1.5M+Y
PP008/10 BUZZED (3) Great anim of wasp crashing! 2M
PP011/12 DATING GAME (2) Very witty!, Get it. 3.5M!
PP016 GULF WAR Another ES production! Good 2M! Y
PP021/24 LANDING (4) Tobias Richter poweranim 4M!
PP025/27 STATION AT KHARN (3) Incredible 2M demo Y
PP040/43 AT THE MOVIES II (4) Hilarious ! 1mg>3mg
PP044/45 AMY V WALKER II (2) Another witty ES demo 3M
PP046 SWEET REVENGE Coyote vs Roadrunner ! 1.5mg+Y
PP048/9 A DAY AT THE BEACH Stunning ! 2 Mg
PP050 UNSPORTING Wicked aerotoon by Schwartz+ 2M Y
PP051/2 CHARLY CAT Super Shwartzlike cartoon! 2mg.Y
PP053/4 CHARLY CAT AT THE BEACH 2nd fab anim 2mg!Y
PP055/6 APC MISSION Superb walker & tank battle 3mg!
PP057/9 CHARLY CAT CATCHES A CANARY Fab! 3MG.
PP060/3 CHARLY CAT MOUSTERMIND Great! 3.5MG.
PP064 DUNCAN DUNG BEETLE Unusual 2mg animation! Y
PP065/6 CHARLY CAT SNOWJOKE Latest anim 2mg.+ Y
PP067/9 SPEED LIMIT 3mg motorcycle race! + Y (3)

DEMOS

PD005 AMOS 3D DEMO Shows some great effects!+ Y
PD018 CHAOS ROCK Fab light show with fractals!+
PD068 PHENOMENA ENIGMA Absolutely brilliant!+ Y
PD076 PLASMUTEX Good plasma & great music +
PD094 SCOOPEX MENTAL HANGOVER A classic+
PD097 SILENTS GLOBAL TRASH Incredible!!+
PD130/34 ALCATRAZ ODDESSY Awesome!! Ok on 500+!
PD139 TRACKERS POWER & AGONY Unusual vectors! +
PD142 FINAL CONFESSION Music & Plasma effects!+ Y
PD143 CAT Silents & Crionics demo for cat club +
PD159 ANARCHY IN THE KITCHEN Some good FX Fab!+
PD162 ALCHEMY MARCHWITH Very good new demo+
PD164 DESIRE MENACE Good Psycho rave demo + Y
PD165 DARK DEMON Mega new demo .... get it+ Y
PD170 PIECE OF MIND Good 3D vector effects. +
PD171/2 SILENTS EXPOSE(2) Incredible Get it !+ Y
PD175 REFLECT SOUND VISION Super effects & music!
PD176 CHAMELEON DEMO Very nice vector demo!+ Y
PD177/8 TRSI TIME ZONE New, some good effects!+Y

MUSIC DISKS

PM001 100 GREATEST 64 TUNES 100 fab 64 tunes!+
PM010 AMEGA PARTY WINNERS Four WICKED songs+ Y
PM012 AMIGADEUS CLASSICAL Eine Kleiner etc. + Y
PM013 ANARCHY CAPTURED IMAGINATION Nice m
PM016 BEATLES SONIX Nice music + Y
PM018 BEATMASTER I LOVE TECHNOLOGY Rave
PM019 BRUNO's MUSIC BOX II Superb jazz funk mu
PM020/21 BRUNOS MUSIC BOX III Jazzfunk. Get it
PM022/23 CLASSICAL MUSIC Bach, Handel etc +Y
PM027 D-MOB MUSIC 3 House music remix, good! +
PM030/34 DIGITAL CONCERTs 2-6 Excellent house
PM035 DIGITAL DEBUSSY Fab Rob Baxter conversi
PM036 DIGITAL DEBUSSYII classic Debussy music
PM058 MAG FIELDS CHIP FESTIVAL Full of chip mu
PM059 MANIACS OF NOISE This is brilliant!+
PM082a/82b VIVALDI - FOUR SEASONS (2) V.Good
PM090/91MOZART HORN CONCERTO 4 by H.Gam
PM092 PIANO TUNES Nine piano songs- good + Y
PM096 STAIRWAY TO HEAVEN Rendition of the son
PM105/6 KEFRENS MEGAMIX Fabulous dance mus
PM114 UPROAR SPLIT BEAVER MIX rave megamix
PM115a/b CHROME Brilliant music disks ! Y
PM121 NIGHTBREED MUSIC DEMO8 Rave music
PM122/4 PLAYSID 2 (3) You must get this !!!!! +Y
PM125 PLAYSID inc.RobHubbard, ManiacsOfNoise
PM134/5 SOUNDS OF SCIENCE (2) Brilliant!+ Y
PM137 KEFRENS MEGAMIX II Very good !! dance m
PM141 HARDLINE MUSIC 7 groovy synth-style track
PM150 DESKTOP HARPSICHORD RECITAL Classi
PM152 PARADISE: NO BRAIN NO PAIN Good for r
PM153 BIZE: KILL DA BABE 6 tracks of rave music!
PM154 PULSE Yes, pulsating rave music again!! + Y
PM155 VINE G-RAVE 5 more good rave tracks!!! +Y
PM157/8 HEATBEAT UPDATE 9 great songs here!+
PM159 DECIBEL OVERLOAD 5 different tunes!+ Y
PM160 FUSION MATRIX 5 rave type tracks!+ Y
PM161 CYBERNETIX 19 songs packed on 1 disk!+
PM162 MORE MED TUNES Fab tunes by Alex Stane
PM163 OCTASTUFF Some good 8 track tunes! + Y
PM164 OCTAROCK 3D More 8 track & 3d graphics!
PM165/6 NUTCRACKER SUITE Super rendition!+ Y

SLIDESHOWS

PS002 ADVANCE HAM Really stunning !+ Y
PS008 AIRCRAFT SLIDE Pics of fighter aircraft!+Y
PS009 ASTRONOMY SLIDE very impressive !+Y
PS013 BORN TO BE FREE wild animals +Y
PS033 GERMAN RAY TRACE Superb See these !+
PS045 KELLY S/S Some quality HAM pictures.+Y
PS056 NEWTEK DYNAMIC HAM 640x512 4096 colo
PS062 NW DYNAMIC HAM Nik Williams Superb qua
PS067 RICK PARK'S ART Dpaint hires pics! + Y
PS072 SUPER HAM CARS This is a must-Mega!+ Y
PS086 SONIC 5 Superb D-HAM 4096 colour pics+
PS090 FRACTALGEN Incredible fractals etc + Y
PS091/2 FRACTAL MOUNTAINS Excellent stuff!+ Y
PS093 VANISH 3D Awesome 3d ray traced +Y
PS094 INVISIBLE WORLD II Yuk Bedbugs And more
PS101 ANALOGUE SLIDE Ray traced space pics + Y
PS102 ACCESS DESIGN Ray traced space pics +
PS103 DYNAMIC HIRES 2, 4 fantastic quality pictur
PS104 VGA PICS Some exellent quality pictures her
PS105 SCAN PICS Exellent quality pictures!+Y
PS106 BAHRAIN SLIDES Pics from the middle east
PS107 ALCATRAZ MUSEUM 18 super quality drawin
PS108 SANITY COMP WINNERS 10 Superb drawings

MUSIC UTILS

PT001 ALGORYTHMS Create weird midi tunes
PT002 ART OF MED Excellent !+ Y
PT005 CASIO CZ EDITOR 250 patches ! +
PT006 DELUXE MUSIC DATA Midi music+ Y
PT009 K1 IFF SAMPLES Fabulous samples +
PT011 KAWAI K1 editor for patch changes!
PT012 KAWAI K4 editor as above!
PT013 MED 3.2 Excellent music seq. + Y
PT014 MED MUSIC DISK As it says !+ Y
PT015 MIDI DISK Various midi stuff +
PT020 ST-01 - ST-10 Samples--Ring for details
PT021 SOUNDTRACKER 2.6 Excellent, ok plus!+Y
PT022 SOUNDTRACKER COMPILATION Several
PT025/6/7/8 ST-90-93 SAMPLES Studio quality+ Y
PT029 YAMAHA DX7 VOICE FILER for DX7 synth
PT030 YAMAHA DX7 VOICE SORTER for the abov
PT031/2/3 ST-87 - 89 3 disks full !+Y
PT034/5 ST-97 & 98 More samples !+Y
PT037 PROTRACKER 2.2 THE LATEST VERSION
PT038 YAMAHA DX100,TX81Z, DX27,DX11 & FB
PT040 OCTAMED V1 8 channel MED sequencer!+
PT041 NOISEPLAYER 4.0 Multitasking module pl
PT042 START IFF SAMPLES Superb ! Get this dis
PT043/5 HOUSE SAMPLES 3 disks full of house sa

AMOS PD

APD036 AMOS UPATER Latest updater !!! v1.34 +
APD115 BALLOONACY Bomb the buildings !+ Y
APD237 SHAPES Excellent kids game !+Y
APD257 CASSETTE LABELLER + MIXED SOURCE
APD271 WIZARDS DOMAIN graphical adventure+
APD292 WAR OF THE FOUR graphic adventure ga
APD329 FRUIT MACHINE Good for the gamblers
APD347 NOTEBOOK & SHOPPING LIST Easy to u
APD363 FAMILY HISTORY DATABASE Latest ver
APD373 COMPILER 1.34 UPDATE Amos compiler

NEW!

PU269 CONSTELLATION Demo of shareware prog
PU270 STARCAT2 Easy to use cataloge maker!+ Y
PU271 CLUMPY ICONS A disk crammed with icons
PU272 GOLF RECORDER Database for golf score
PU273 PC<>AMIGA Similar to Messysid, + docs!+
PU274 TRONICAD V1.0 Electronic circuit design!+
PU275 FLIT Convert Autodesk anims to IFF+
PU276 BBBS A Bulletin board system! + Y
PU277 PROTEUS BBS Another comms program!
PG218/9 CLASH OF THE EMPIRES Super strateg
PE025 FRACTIONS & SILHOUETTES Good math
PE026 WW II FACTS Good historical program!+ Y
PE027 AMIGA BEGINNER Learn to use your mac
PD179/80 HALF BRAINS SUNSTORM Very good
PM167/8 JESUS ON E'S Crazy rave music demo
PS109 NAM VIETNAM Black & white slides! + Y
PS110 MIRAGE FORGOTTEN PICS Nice picture

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BY POST: send your Name, Address & Order details with a Cheque / PO / IMO to any of the companies listed

BY PHONE: Call us with your card number and details for a 1st class service. All major cards accepted

PD PRICES: 1 - 5 disks £2.00 per disk • 6 - 25 disks £1.25 per disk • 26 or more disks are still only 99p per disk !

POST & PACKING: UK - 50p • UK 'Recorded Delivery' £1.00 • Europe +25p per disk • Rest of World +50p per disk

REMEMBER: We stock Fish 1-760, Tbag 1-63, Amos, Scope, Snag, Amicus, Amigos & lots more superb PD disks!!

PLEASE NOTE:
All disks on the advert should work on the Amiga 1.2/1.3 dos systems unless otherwise stated! All disks with a "+" sign should work on the Amiga 500+ & 600 machines! However there are so many different setups now in use it is becoming impossible to test for every possible variation, so please use some caution especially with A1500/2000 with various dos systems, CDTV and of course the new Amiga 1200 & 4000 systems. Disks marked with a "Y" should be okay on the A1200 / 4000 though obviously not yet extensively tested. Please take care!



main Distributors

not the imitators !



P S D

New .. The Central Licenseware Register .. New

Commercial Quality programs at a PD price !

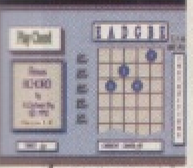


CLE01 TOTAL CONCEPTS DINOSAURS Have your children ever wanted to know about the ancient world of the dinosaur ? If so, then this is for you - an interactive encyclopedia covering jurassic, triassic & createaceous periods complete with pictures and information. This program is plus compatible and comes on 2 Disks. £4.50 +

CLE02 TOTAL CONCEPTS GEOLOGY Thit title is the second in the series of quality programs by Chris hill, using the GoldDisk Hyperbook system, it will guide you and your children on an interactive guided tour through the incredible world of volcanos, rocks and minerals. the program is very simple to use ! Geology is on 2 Disks £4.50 +

CLE03 TOTAL CONCEPTS SOLAR SYSTEM Now our most popular title ! This one invites you to learn all about the solar system, with information on all of the planets & systems with pictures supplied by Nasa, this is a superb educational package for children & adults. This title is so big it is supplied on Three disks and is priced at only £4.99. +

CLE04 KIDDIES COLOURING PAD This is a colouring book for young children and they wont get in a mess using it ! It is very simple to use with full instructions with the program. Simply pick a picture and colour it in ! Includes a save option, so once you have coloured you picture you can save it out to a disk to print out using Dpaint etc. Price £3.50 +

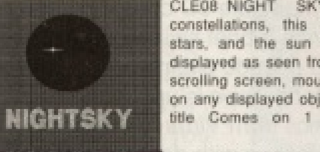


CLE05 A-CHORD So you want become the next Eric Clapton then this is just what you need ! This program will teach you nearly every single guitar chord including fingering techiniques, it will even *play* the chords using the amigas built in sound chip. A must for every single guitar player beginner and experts alike. Price £3.50 +

CLE06 THE AMOS MATHS INSTRUCTOR, A superb maths tutorial covering all sorts of mathematical subjects including trig, Quadratic, Simultanious, Inequalities, Volumes, Area, Vat & Interest and more. an excellent aid for GCSE students. Price £3.50 +



CLE07 TOTAL CONCEPTS FRESHWATER FISHING The latest in the serlies from Chris Hill, and the first in the hobbyist series, this super title describes baiting Perch Roach, Rudd, Carp, Bream & many other common freshwater fish. Ideal for the beginner or the hobbyist with many useful diagrams included! A superb title, on 1 disk Price 3.50+



CLE08 NIGHT SKY A superb introduction to the constellations, this program features over 1500 stars, and the sun moon stars & planets can be displayed as seen from any part of the Earth! Large scrolling screen, mouse or keyboard controlled, click on any displayed object for information. This superb title Comes on 1 disk & is priced at 3.50!+

CLE09 WORDS & LADDERS An exellent spelling program for 1 or 2 players, each player has a few seconds to spell a word correctly, the player who reaches the top of the ladder is the winner. The program has 10,000 words so some words can be quite long, however you can select the level! Will also provide printed output to a connected printer, 3.50!+

CLE10 BASICALLY AMIGA This is a 3 disk set for the new user! An extensive guide through the use of Amigados. Covering Hardware, Software, Graphics, Sound, the Workbench, Viruses and much much more,you will soon wonder how you did without this useful utily pack! For young and old users alike. 3 disk set priced at 4.99! +



CLE11 LET'S LEARN V1.1 For children of about 5 to 7 years of age, each part progresses through five levels of difficulty, when a level is satisfactority completed then a picture of a farmyard is displayed & a new animal introduced! Try Sums, Tunes, Codes, (numbers) , Opposites & Squares! The program also has a print option! 1 disk 3.50. +

SMOOTH SCROLLING TITLES

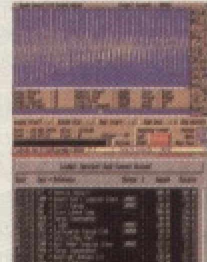
created with VIDEO TITLES

CLU01 VIDEO TITLER is a program that will allow you to create smooth scrolling video titles with the greatest of ease, programmed by Darren Mccaul, whose Starbase is due out soon, the program lets you use any amiga bitmap font, of which several are supplied, and scroll in any colour vertically up the screen. Essential for all video enthusiasts. £3.50 +

CLU02 FISH INDEXER If you have ever wanted a program, but have never been able to find it ANYWHERE chances are it's probably in the fish library, but rather than having to rake through thousands of lines of text, why not use the Fish indexer, a superb database of the entire Fred Fish library, with full search, print and more.Price £3.50+

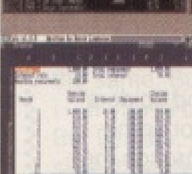
CLU03 TYPING TUTOR A program here now for all you budding office clerks, learning to type can be a real pain, lessons cost a fortune, but not when you have an amiga ! This program will take you step by step through a full typing course, showing where to place your fingers and lots more. Before long you'll be able to type as fast as I can ! Price £3.50 +

CLU04 ALPHA GRAPH This is an extemely useful program for the production of pie charts, bar charts, Block scatter etc, very useful in conjunction with spreadsheets & other business programs, this program comes on one disk and is priced at 3.50!+

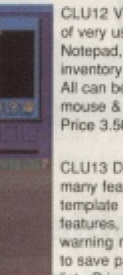


CLU06 SUPER SOUND III This is a superb program which can manipulate samples in almost any way you please, special effects such as reverb, tremelo, phasing, phlanging, echo are just a few of the things which are easily accomplished,the equal of expensive commercial software! Price 3.50!+

CLU10 POWER ACCOUNTS This is an accounting package for keeping check on your bank account, and is capable of generating account statements and income & expenditure reports. The program will also allow you to "password protect" your data files! An invaluable program for all of your finances, comes on 1 disk , price 3.50. +



CLU11 CALC V1.3 A nice spreadsheet program which works on any Amiga! A spreadsheet is an electronic version of the traditional method of performing complex calculations using rows & columns of figures. In the same way a wordprocessor allows rearranging & editing before printing, so a spreadsheet allows figures & calculations to be constantly changed! 3.50. +



CLU12 VIRTUAL WINDOWS V1.0 Collectively a suite of very useful programs, all on one disk! Features Notepad, Address book, Desk diary, Software VHS inventory & an Amigados survival guide. All can be accessed from a menu system with the mouse & are very easy to use. Price 3.50. +

CLU13 DATOS A powerful easy to use database with many features: audible tone, keyboard/mouse control, template feature, cut & paste with mouse, help features, rearrange/add fields even after creation, warning messages, can print down or across the page to save paper, many more features too numerous to list. Price 3.50 +

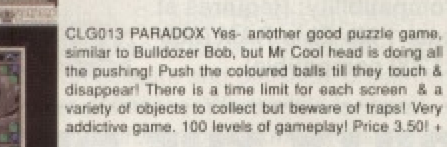
CLG05 TRUCKIN ON This is a new version of a PD game that was originally bugged to hell, the programmer has taken all the main elements of the game and re-programmed it in C, so its now fully playable truck driving simulation and management program. TO is a must for all you truckers out there and is supplied on 2 disks & needs 2 drives! 4.50.

CLG08 DRAGON TILES This is an excellent puzzle game you have a huge stack of different icons which, using the mouse you must match up to make a level disappear, sounds boring but its actually very addictive, I was playing it for hours ! A Vast improvement on the PD version, Dragon tiles is well worth anyones couple of quid ! Price £3.50 +

CLG09 MOTOR DUEL Now this is just fabulous ! Martin would not leave this game alone for days, its a 3D car racing-chasing-shooting game, with guided missles and lasers, its by the same programmer as the PD game Battlecars, but its a lot better, play the computer (Mega difficult) or link up to anoth amiga for 1 on 1 action ! Price £3.50 +

CLG011 ALL GUNS BLAZING This is a two player car racing game viewed from overhead. You can also blast the other player's car with missiles, lay mines, oil slicks and smoke. There is also a facility to design your own tracks to your own satisfaction. Price 3.50! +

CLG012 BULLDOZER BOB The object of the game is to clear the screen of coloured blocks by pushing them together. Once they touch they disappear! You have a limited number of moves to clear the screen, and the difficulty increases with each level. This is definitaly a game for puzzle fans! Price 3.50! +



CLG013 PARADOX Yes- another good puzzle game, similar to Bulldozer Bob, but Mr Cool head is doing all the pushing! Push the coloured balls till they touch & disappear! There is a time limit for each screen & a variety of objects to collect but beware of traps! Very addictive game. 100 levels of gameplay! Price 3.50! +

CLG015 SPLODGE THE ESCAPE Great platform game. Splodge was going on holiday to Ganymede when the spacebus on which he was travelling was hi-jacked by Big hairy monsters! He was imprisoned in an old house behind a Rongart spaceport building! You must guide Splodge, solving puzzles & collecting coins to buy a ticket home to Jupiter. Price 3.50 +

CLASSIC CLIPART

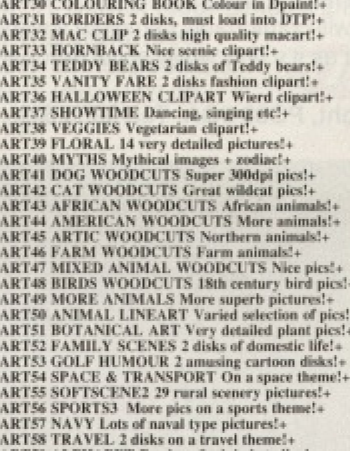
(Okay on A1200 / A4000.)

The clipart in this collection is very high quality, huge bitmaps, many greater than an Amiga hires screen, for use in Dpaint or DTP packages, each disk autoboots as a slideshow allowing you to view the entire bitmap by moving the mouse! (Prices per disk!)





ART01 WEDDINGS Superb wedding clipart, 2 disks!+
ART02 HOUSES 2 disks, pictures of mansions etc!+
ART03 RELIGIOUS 3 disks full of holy clipart!+
ART04 WWI AIRCRAFT 1 disk of World war II planes!+
ART05 MEN 2 disks full of men at work!+
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ART09 OFFICE Another office type disk!+
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ART13 PUNCH 3 disks of cartoon pics! +
ART14 ANIMALS Fantastic quality pictures!+
ART15 CATS Only 12 pics but super quality!+
ART16 SILHOUETTES 18 super silhouettes!+
ART17 SCHOOLS 2 disks of school pictures!+
ART18 BABIES Clipart on a baby theme!+
ART19 SPORT 2 disks full of sport pictures!+
ART20 OLYMPIC Another sport type disk!+
ART21 MEDICAL 2 disks full of medical clipart!+
ART22 SEALIFE Pictures from the Ocean!+
ART23 DECORATIVE MONTHS Pic for every month!+
ART24 WACKY Funny comic type clipart!+
ART25 HOLIDAYS Holiday type pictures!+
ART26 BANNERS 2 disks full of banners!+



ART27 ART NOUVEAU FLOWERS Floral art!+
ART28 BUTTERFLIES Nice pictures!+
ART29 FOOD 2 disks on a food/kitchen theme!+
ART30 COLOURING BOOK Colour in Dpaint!+
ART31 BORDERS 2 disks, must load into DTP!+
ART32 MAC CLIP 2 disks high quality macart!+
ART33 HORNBACK Nice scenic clipart!+
ART34 TEDDY BEARS 2 disks of Teddy bears!+
ART35 VANITY FARE 2 disks fashion clipart!+
ART36 HALLOWEEN CLIPART Wierd clipart!+
ART37 SHOWTIME Dancing, singing etc!+
ART38 VEGGIES Vegetarian clipart!+
ART39 FLORAL 14 very detailed pictures!+
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ART60 ACCENTS & FLASHES Burst stars & more!+

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PDSCENE

Showing admirable restraint from turning PD Scene into Rave Scene, Tony Horgan peruses this month's batch of cheap entertainment in the public domain.

STATE OF THE ART

demo

Unbelievable! This is just the most stunning demo I've ever seen! Believe me, you're going to love this! There's a bit of a debate going on about how they've done it, but Spaceballs have put together a rave demo with some absolutely amazing graphics. It's about five minutes long, with a good pumping hardcore soundtrack, but the real stars of the show are the animations. Blurred vector figures dance around the screen, but instead of looking like computerised stick-men, they're incredibly realistic. While they dance, they morph into polygons and back into figures, all in front of various pulsating psychedelic backgrounds.

As it goes on, new variations on the graphics are thrown in, with a wacky kind of trampolining raver, and some weird outlined close ups. Although it's not quite up to Jesus on Es standard on the music front, and it's a good deal shorter, it's just as impressive. This is history in the making. If there was ever an essential demo to have in your collection, this is it. Unfortunately, it needs at least 1 Mb of Chip RAM, and isn't A1200 compatible. Get 'em while they're hot!

Available from: Cynostic PD, 85 Wyken Croft, Coventry, CV2 3AD. Tel: 0203 613817. Disk no. D0031. Price: £2.00 (including P+P). Compatibility: Requires at least 1 Mb Chip RAM (not A1200 compatible).

95%





BILLY THE DRAGON

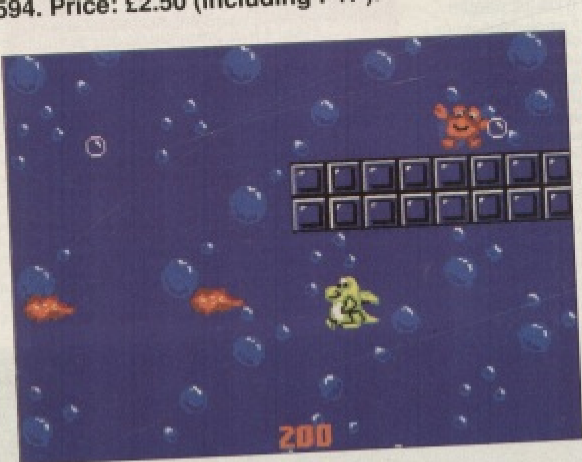
game

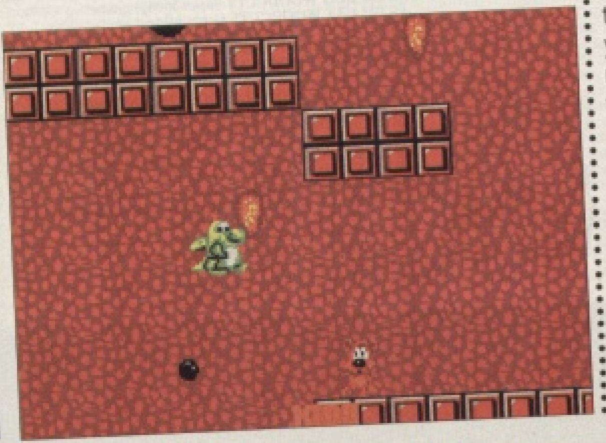
Oh no, not another game with a dragon in it, where you go around shooting cartoon aliens and spiders! Why doesn't anyone ever think of an original scenario for a shoot 'em up, like a space battle or something? Or maybe even something even more original! The aim of this game is to guide Billy through the alien infested landscape.

So, it's a scrolling zapper, and it's written with SEUCK..As is usual with most SEUCK creations, the controls are unresponsive and the graphics are jerky, but at least it looks a bit brighter than most of them. The main trouble is that it's extremely easy – most gamers will comfortably complete it within the first few games. My basic advice in this instance is to avoid getting it as it's only really suitable for anyone under 2 years of age.

Available from: NBS, 1 Chain Lane, Newport, Isle of Wight, PO30 5QA. Tel: 0983 529 594. Price: £2.50 (including P+P).

52%





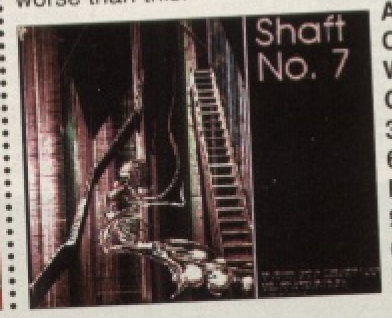
3D DEMO II

demo

Lurking behind the most boring demo title ever is a hot little number from Anarchy. Opening with a couple of logos and an unremarkable 3D chessboard, it soon gets into its stride with a brief swirly starfield and a bit of colour-cycled pseudo plasma. A smooth and very speedy fractal landscape is up next – something like the graphics from *Virus* (remember that?), but this time it's all done with dots.

Some decent fantasy artwork precedes a massive blurred vector sphere, followed by a yawnsome 2D Mandelbrot plot. A second helping of fantasy art is next, then it's on with a session of spinning glenz vectors. The credits are overlaid on a freaky 'warp-factor' blur red starfield, and the encore comes in the shape of an unimpressive real time vector space sequence, which later comes under you control.

All of this is accompanied by a kind of industrial-techno soundtrack, featuring samples from Into The Wonderful – worth cranking the stereo up for. The demo lacks any stunning new tricks, but there's plenty of variety and pretty patterns to keep you entertained. If you fancy adding yet another rave demo to your collection then you could do worse than this.



Available from: Cynostic PD, 85 Wyken Croft, Coventry, CV2 3AD. Tel: 0203 613817. Price: £2.00 (including P+P).

84%

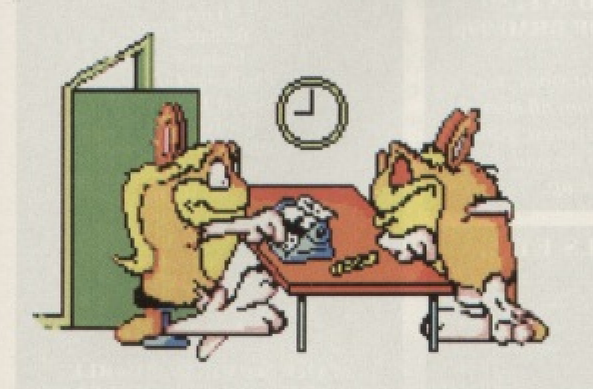
RAGING HORMONE

animation

His Schwartz-ness has been absent from the PD scene for a while now, but there are plenty of others willing to take up the torch. Paul Tye is one of the best animators around at the moment, and is the name behind Raging Hormone. It's not going to have you in fits of laughter, but the fluffy monsters are cute, and the animation's good and cartoony.

Available from: 17 Bit, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorks, WF1 1DH. Tel: 0924 366982. Disk no. 2285. Price : £1.75 (including P+P).







CONTINENTAL TECH DANCE

music demo



Rave music's a funny old thing. You either love it or hate it, or you shop in Burtons.

Let's assume you fit into the first category. If so, you've probably already got your mits on the stompadelic Jesus on Es demo, featured in January's PD Scene. Can anyone better that? This offering from Adict is the first to give it any competition.

Whereas Jesus was like a half-hour DJ set, Continental Tech Dance is more akin to an extended 12" single. The advantage is that it fits on a single disk, so you don't need two drives to run it. The music's thumping hardcore of a pretty high order. Graphically, it often surpasses Jesus, with loads of atmospheric full-screen strobes, stylised faces, cat-suited dancers, fractal patterns, animated 'gents' figures, and occasional equaliser bars. It's all synced to the music for maximum effect, and the two come together really well. My only gripe is with the tune itself, which doesn't progress much after the first couple of minutes. Still a stonking good demo, and a must for anyone who likes it hard and fast.

Available from: Wack PD, New Exchange Buildings, Queen's Square, Middlesborough, Cleveland TS2 1AA. Tel: 0642 246584. Price: £1.90 (including P+P).

90%



GLADIATORS

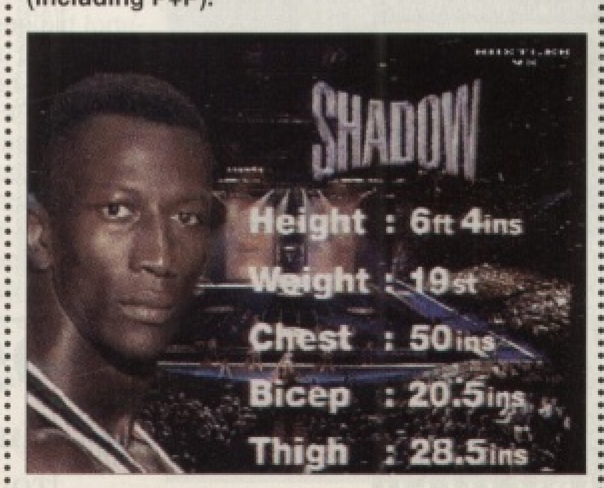
slideshow

I can handle the American Gladiators – sitting in front of the TV in the early hours of the weekend, with a skinful of beer and plate of curry, it all seems to make sense. You know it's 100% tack, and so do they, and the Yanks can get away with that. When it comes to the British version, with 'Pussy Cat' from Cradely, and the fearsome 'Badger' from Milton Keynes, somehow it's just not the same. But what do I know?

If you're one of the millions of viewers of the Brit version, you might like to get hold of this 2-disk slideshow, featuring digitised pics of the Gladiators, complete with vital statistics and a horrible soundtrack.

Available from: 17 Bit, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorks, WF1 1DH. Tel: 0924 366982. Disk no. 2278a+b. Price: £3.00 (including P+P).

57%



THE SWITCH

animation

You might remember an animation from the January issue called Battle of Britain, an Eric Schwartz-inspired cartoon from Steve Hood. This month his offering is the rather less impressive The Switch.

It starts with a scruffily drawn Sega Gamegear, which fills the screen, displaying a picture of Sonic. Next, along comes a Nintendo Gameboy with arms and legs, who presses the start button on the Gamegear. Sonic is then lost in a mist of interference, which clears to reveal...Mario! Hilarious eh? This stretches the term 'animation' a bit far – it's almost a three picture slideshow. Perhaps, I'm just too old to appreciate the clever juvenile humour of this one – then again, maybe not!

Available from: NBS, 1 Chain Lane, Newport, Isle of Wight, PO30 5QA. Tel: 0983 529 594. Price: £2.25 (including P+P).





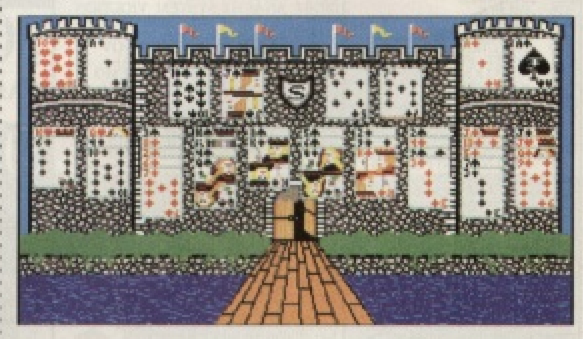
ASSASSINS

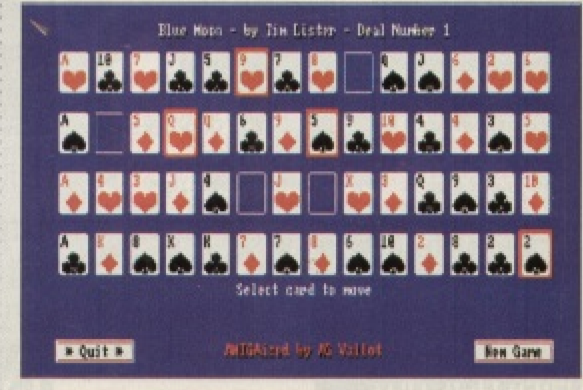
39 game compilation

The Assassins PD game compilations have been going for a while now. This one takes an alternative route to the usual collection of *Asteroids* and *Pacman* clones, bringing together 10 card games from the groggy depths of Amiga PD history. Card-o-Rama, Sea Haven, Amiga Solitaire, Cribmaster, Klondike, Blackjack, Spades, Streets and Alleys, Power Poker and Blue Moon are all included. Most are variations on solitaire and patience, presented with a minimum of finesse. Worthwhile for card-fans, but likely to bore the pants off anyone else.

Available from: Strictly PD, 11 York Place, Nr Brandon Hill, Hotwells, Bristol BS1 5UT. Tel: Price: £2.25 (including P+P).

50%





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1146	Ouch! (P)
1157	Total War (Risk) (W/B) (P)
1165	Roulette (P)
1167	Amos Cricket (P)
1175	Mr & Mrs* (platform) (P)
1179	Mr Wobbly Legs/Squamble (P)
1182	Pinball Dreams 2 Demo (P)
1188	Microbes (blast 'em up)
1067	Intact (shoot 'em up) (P)
1129	Doody (platform) (P)
1142	Attack/Copper (P)
1156	No Mans Land (2 Player War) (P)
1162	Moria V3.00* (Roleplay) (P)
1166	Texas Chainsaw Massacre (P)
1168	Hellzone (shoot 'em up) (P)
1178	Donkey Kong (C64 Recreation) (P)
1180	Pipeline V2.0 (P)
1183	Dungeons Of Nadroj (P)
1189	Nu (difficult shoot 'em up) (P)

UTILITIES

4087	C Manual V2.0 (4D) (P)
4096	Icon Mania
4108	North C V1.3 (2D) (W/B) (P)
4121	Simon Says/Space Maths (P)
4136	Sound Tracker 2.6 (P)
4095	DTP Amiga Fox V1.0 (P)
4098	Home Utils (SCalc spreadsheet) (P)
4109	B Base II V5.32 (database) (P)
4135	Boot X V4.50 & V5.01 (P)
4149	D Copy V3 (P)

GRAPHICS & ANIMATIONS

2014	Donald Duck* (anim) (P)
2153	Purdy (slideshow) (P)
2198	Sweet Revenge (1.5Mb) (P)
2230	Unpleasant Ways to Die (P)
2268	Invisible World 2 (P)
2270	Kingfisher 2* (anim) (P)
2275	Saturn Flyby* (anim) (P)
2277	Olympic Cyclist* (P)
2112	The Dating Game (3Mb) (P)
2193	6 Of 1 (Prisoner Slideshow) (P)
2211	Mars Flight Animation* (P)
2262	Mayhem On Wheels 3* (anim) (P)
2269	Kingfisher 1* (anim) (P)
2274	Back To The Future II* (anim) (P)
2276	The Angus Bez* (P)
2278	2001 A Space Odyssey (1.5Mb) (P)

MUSIC & SOUND

5045	Iron Maiden (P)
5091	The Four Seasons (2D) (P)
5093	Nightbreed Music 10 (P)
5096	Ultimate Dance (P)
5098	Phorever People Remix* By ERM (P)
5050	Guns & Roses* (Your Crazy) (P)
5092	Nightbreed Music 9 (P)
5094	Strangers Metal-Snap! (P)
5097	2 Unlimited* By ERM (Not 1.3) (P)
5099	1992 Dance Remix* By ERM (NOT 1.3) (P)

DEMOS

6061	ED 209 The Revenge
6072	Ray Of Hope 2
6078	Voyage (P)
6067	Singing Toilets (P)
6075	Odyssey (5D) (P)
6090	Cat Computer Club Demo (P)

(P) = 500+ and A600 compatible, * = 1Mb, (2D) = 2 Disks (3D) = 3 Disks etc

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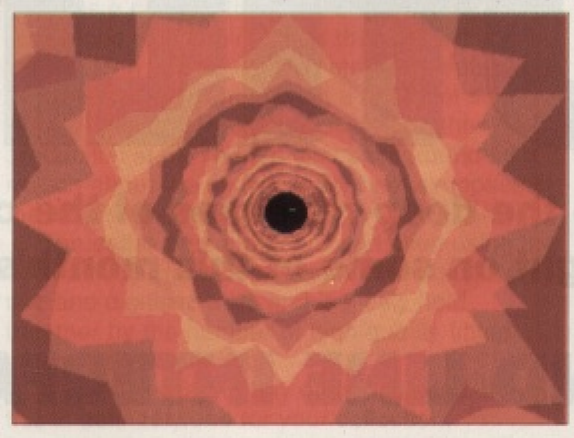
WORLD OF COMMODORE (SANITY)

demo

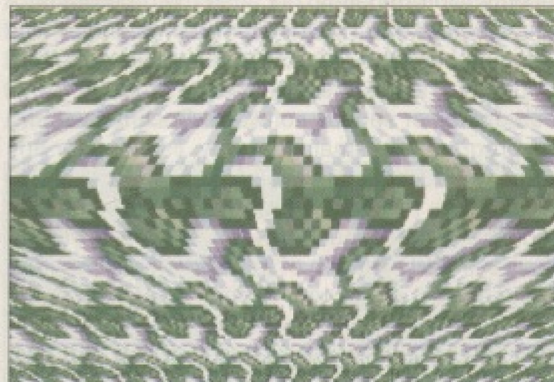
This demo doesn't seem to have a name, but it was Sanity's entry in last November's World of Commodore demo competition. If you've been a bit bored by demos lately, and haven't seen anything new, get a load of this. It's full of original effects that leave the competition standing. Real time 3D zooms are sprinkled throughout, combined with scrolls and warps for some really freaky visuals. The first section has a clean hi-nrj soundtrack, which is replaced by a squidgier techno tune for the second wave of Dr Who tunnels, sinus dot patterns, twisty metallic columns, and a nice rotated bitmap routine. If technical trickery or mind-warp graphics are your thing, don't miss it!

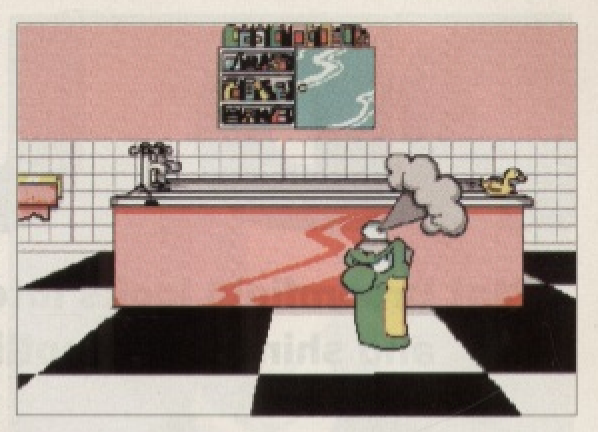
Available from: 17 Bit, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorkshire, WF1 1DH. Tel: 0924 366982. Disk No 2344. Price: (£1.75 including P+P).

91%









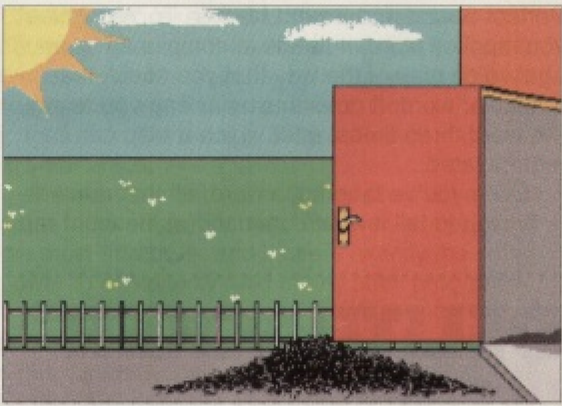
CAN IT

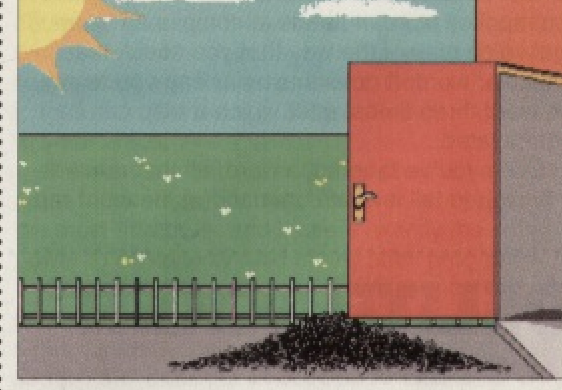
animation

Paul Tye's second release this month is Can It. Scene one is set in a colourful bathroom. Enter Alvin Aerosol (stage right), hopping across the shiny tiles. Alvin spots a fly, and shoots it down with a jet from his nasal nozzle. Out he goes into the garden, where for no apparent reason, he disintegrates! Am I missing something here? Even though it doesn't make much sense, the graphics are nice and cartoony, and the sound effects are pretty good.

Available from: 17 Bit, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorks, WF1 1DH. Tel: 0924 366982. Disk no. 2314. Price : £1.75 (including P+P).

74%





FIGHTING WARRIORS

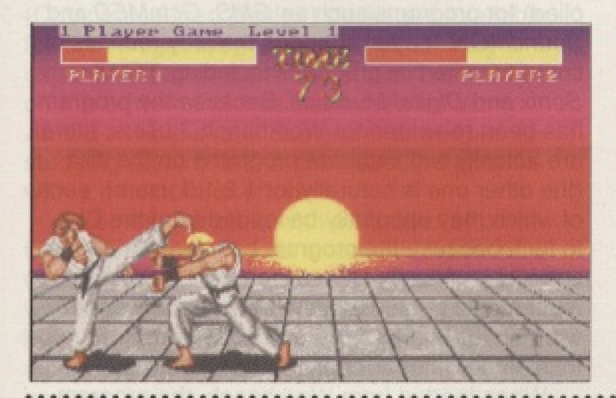
game

Looks familiar doesn't it? This is an unashamed *Street Fighter 2* clone, and not a bad one at that. As if to show up the programmers of the Amiga *SF2* conversion, the bloke behind Fighting Warriors has managed to match the speed of US Gold's blockbuster, and done so with *AMOS*! The scrolling's been sacrificed, but there are still loads of moves, and a couple of well-animated jumbo-sized sprites. Sampled sound effects and speech are included in favour of music.

Fighting Warriors is actually a surprisingly good game. The trouble is, there's no variety, so its appeal tails off after the first few games. Even so, it's a cut above the rest of the games in the Public Domain at the moment.

Available from: Wack PD, New Exchange Buildings, Queens Square, Middlesborough, Cleveland, TS1 1AA. Tel: 0642 246548. Price: £1.90 (including P+P).

72%







MONOXIDE

demo

This one from Vanish could have been a non-event, but fortunately it's been saved by an excellent soundtrack. Blurred vector effects get it going, followed by a ray-traced Commodore logo, some weedy sinus dot waves, a couple of pics from a forthcoming slideshow, and a bit of plasma. Nothing too exciting there, but if you like a bit of banging techno, there's plenty of consolation in the backing tune. It's a buzzy, zappy track with a pitch-bent bass effect that's spine-tinglingly good if you turn it right up – bit of a shame it's not used more prominently in the tune. Time to get the ripper out... (only joking lads!). One to add to your demo collection if you've got a couple of quid to spare.

Available from: 17 Bit, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorks, WF1 1DH. Tel: 0924 366982. Disk no. 2343. Price : £1.75 (including P+P).

81%



PD UTILITIES

Mat Broomfield looks into the deep recesses of the cupboard under the stairs and shines the spotlight on some of this month's biggest PD utilities.

VOICE COMMAND LINE INTERFACE

VOICE ACTIVATED CLI

How often have you seen science fiction films in which a character chats to the computer? Of course, such things are only fiction, and even the most powerful systems in the world can't interpret and respond intelligently to the ordinary spoken word – yet.

For Amiga owners, the dream comes a step closer thanks to Voice CLI, a great voice recognition system which can be used to execute ordinary CLI commands (which could obviously include scripts to run applications or ARexx macros).

The program works by interpreting voice input via a sampler, and currently only works with Perfect Sound and Sound Master. To 'recognise' your spoken word, it needs to compile an 'average' voice map of the way that you speak that particular word. It does this by asking you to say the word three times, after which a map can be extrapolated.

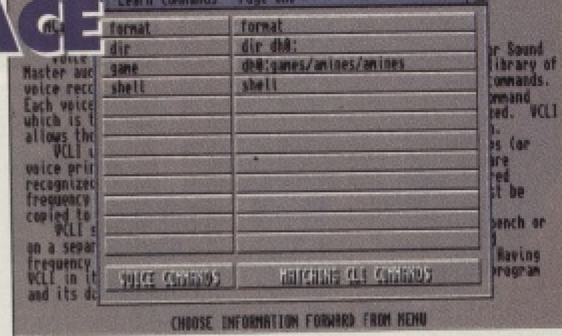
Once you've taught it a word, all that remains is for you to tell it what command(s) the word represents. Unfortunately, because the program doesn't open a CLI window, any commands requiring output to the screen are useless, but as I found out, you can easily use the program to load games or serious software. Once activated, the program will remain that way, listening for any further instructions until you turn it off.

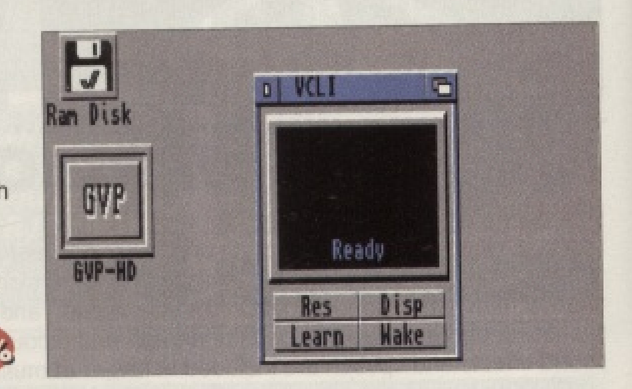
Although this is by no means the most exciting implementation of such an idea, to my knowledge it's the first PD version of this sort of utility on the Amiga, and it works very effectively. Pity it can't handle commands such as DIR and List, but it's early days yet.

This is a program with great future potential for the physically disabled, or indeed peoople who are just incredibly lazy.I heartily encourage its further development. Great fun, and well worth a look.

Available from: PD Soft, 1 Bryant Avenue, Southend on Sea, Essex, SS1 2YD. Tel: 0702 466933. Disk No: V777. Price: £3.00.
Compatibility: All Amigas.
Memory: 512K.

88%

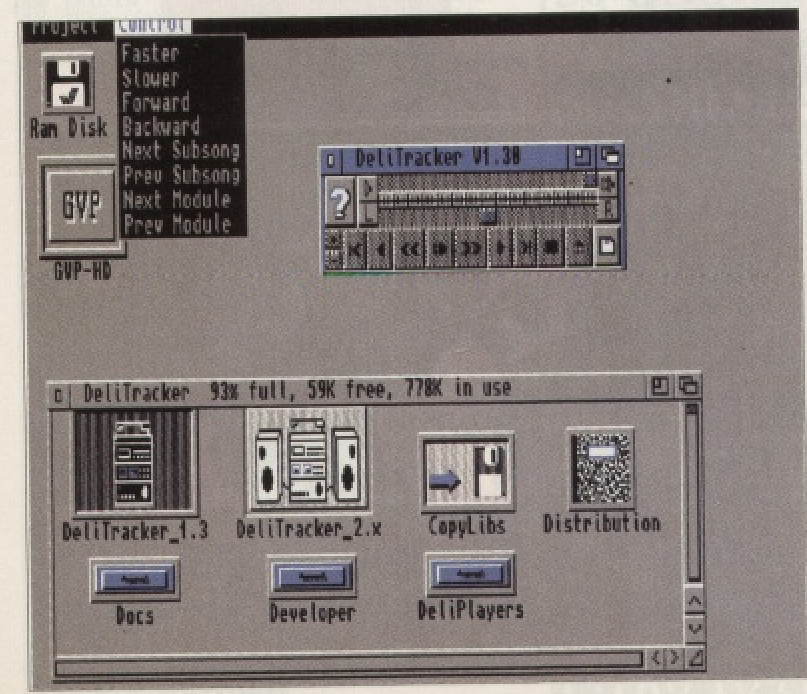




DELITRACKER

MODULE PLAYER

In the 'good old days' every boy wanted to be a pilot or a train driver when he grew up. Nowadays, the 'in' career for aspiring teenagers is a musician or DJ. Thanks to the Amiga, you can compose music of commercial quality, and this is reflected by the number of public domain music packages out there; there must be at least 30 different *SoundTracker* derivatives for starters!



Most people tend to move from program to program looking for the ideal one, and in the process, they end up with dozens if not hundreds of modules which are no longer compatible with their 'program of the week'.

Of course, the easy answer is to use a module player, and there are even more of these than there are composition programs, but yet again, these replay programs are restricted to the number of different formats that they can handle, and some of them are distinctly unfriendly to the operating system (OS).

Now comes DeliTracker, the first module player which can replay ANY module regardless of the program it was created on. Better yet, it's completely OS friendly, and will multi-task without any problem. Because it's even AREXX compatible, you can write replay scripts which will load any number of modules, and run them in the background, perhaps whilst something else (such as a slideshow) is happening in the foreground.

The way that the program manages to be so flexible is by providing you with a 'hook' that can use your favourite module player instead of its own internal routines.

The program comes with its own internal support for *SoundTracker15*, *SoundTracker31*, *NoiseTracker*, *StarTrekker4* and *Protracker* modules. It also directly supports 35 extra external module players (which are supplied) for programs such as *GMS*, *OctaMED* and *SoundMON*. It even supports the play routines of some commercial programs including *TFMX*, *Sonix* and *Digital Musician*. Because the program has been re-written for Workbench 2 users, there are actually two separate programs on the disk (the other one is naturally for 1.2/1.3 users), each of which may optionally be loaded from the CLI. In fact, because the program has been written to co-exist in virtually any environment (including multi-media presentations) it will almost certainly work on the Amiga 1200 and 4000, too. Incidentally, it even supports accelerators.

When loaded from Workbench, the program presents you with a small panel containing CD player type controls. These can be used to change the replay speed of the current song and skip from track to track (if you've loaded more than one module).

Because of the way DeliTracker handles additional module players, it should never become out of date. If a new program comes along, just use its replay routine, or write your own, and this program will do the rest.

Very impressive indeed. If you've been looking for the perfect player to accompany your perfect sequencers, then look no further, you've found it!

Availble from: PD Soft, 1 Bryant Avenue, Southend on Sea, Essex, SS1 2YD. Tel: 0702 466933. Disk No:V844. Price: £3.00.
Compatibility: All Amigas. Memory: 100k Plus module size.

90%

CULT TV VOL 2

MULTIMEDIA PRESENTATION

It seems that hardly a month goes by without another multi-media type program appearing in my mail bag. Of course, as long as they continue to reach the same high standards, I'll keep telling you about them.

Last month we had the American Football presentation. This month's offering is called Cult TV Vol 2, and as its name suggests, it's based around a number of cult television programmes; six of them to be exact! The programmes covered are The Twilight Zone, The Saint, The Man from UNCLE, Thunderbirds, The Prisoner and The Persuaders.

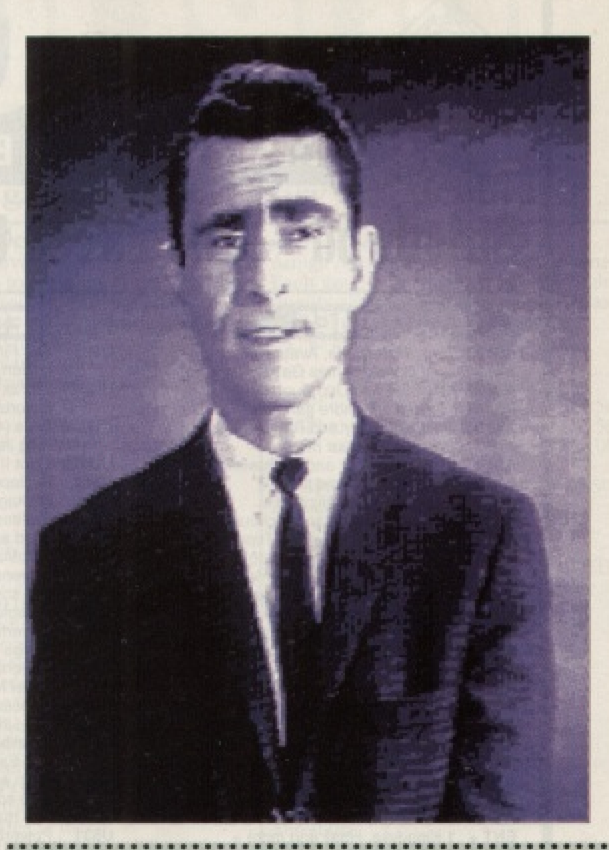
The presentation is introduced with a selection page containing the title screens of all six series, and clicking on any of the pictures will take you to information about the chosen programme. This information is divided into two areas: character information and episode guides. The character information section includes a nice digitised still of the selected person, along with a mini-bio of their performing credits. The episode guide lists every episode of the selected program, giving a brief plot summary or teaser and a list of cast and other production staff. There's also background information about the shows and a brief synopses of the series as a whole.

The entire presentation is compiled using the now familiar *Hyperbook* system with its mix of text and digitised stills and is nicely held together by the number of high quality tinted monochrome screens.

If you are a fan of any of the included shows, this is definitely one for your collection.

Available from: NBS, 1 Chain Lane, Newport, Isle of Wight, PO30 5QA. Tel: 0983 529594. Disk Nos: Info1&2. Price: £4.25 for two disks. Compatibility: Any Amiga. Memory: 512k

82%







BBASE II 5.5

DATABASE

Like word processors and spreadsheets, a database is one of those stock-in-trade computer programs which seems to be released in endless commercial and PD incarnations. One of the longest lived versions is *BBase II* which is now up to version 5.5.

It's not the most sophisticated program around, nor is it the easiest to use. However, it is probably the most attractive, and it offers exactly the right power to complexity ratio of any such program.

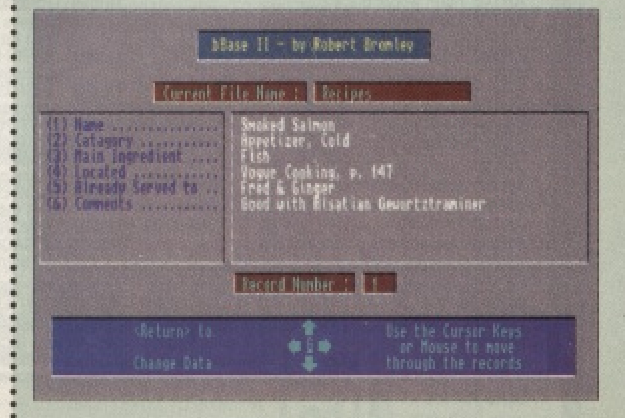
BBase II allows you to define and enter up to 600 records, and these may comprise up to nine fields. Once defined, each field may have an additional 'note' attached to it of up to 1k in size.

You can scroll through a database using the arrow keys, or you can use the program's search facilities to find specific records or ranges of records. When searching, you can either look for an entry which exactly matches a given criteria, or you can define parameters within which the data must fall. For example, you could only look for names beginning with the letter 'N'.

Despite the fact that much of the code has been re-written or optimised since earlier versions, the program has a rather slow update speed compared to commercial programs, but this is little more than a minor irritation. Not bad, but not as hot as it could be!

Available from: PD Soft, 1 Bryant Avenue, Southend on Sea, Essex, SS1 2YD. Tel: 0702 466933. Disk No: V762. Price: £3.00. Compatibility: Any Amiga. Memory: 1Mb.

75%



TRONI-CAD

COMPUTER AIDED DESIGN

Although there are a number of CAD (Computer Aided Design) packages available for the Amiga, they tend to be either very expensive or not worth the effort. Troni-CAD, on the other hand, has been created using *AMOS* to help circuit designers or people studying electronics to draw circuit diagrams with a minimum of effort.

It comes complete with a number of primitives – pre-drawn basic electrical elements (diodes, logic gates and that sort of thing) – which are menu selectable and can be used to build up far more complex images. There are also a variety of traditional drawing tools, such as lines and circles.

As this is merely a demo version, the save option has been disabled, but the printing functions work (although I didn't have any luck with my printer!).

There are the usual cut, paste and delete features that you might expect to find in a program of this type, and these can be applied to both individual primitives or blocks. A block is a defined area of your drawing containing a number of elements. This feature is useful because it enables you to build up your own library of primitives, or even more complex components, such as entire sub-circuits.

Whilst you're working, you can select from three viewing resolutions, ranging from high to low. High is ideal to give an overview of a large project, but for any sort of practical work, low resolution is needed.

A drawing may exceed the maximum size of the screen, and if it does, simply moving the mouse to the edge of the working window is sufficient to scroll around the display.

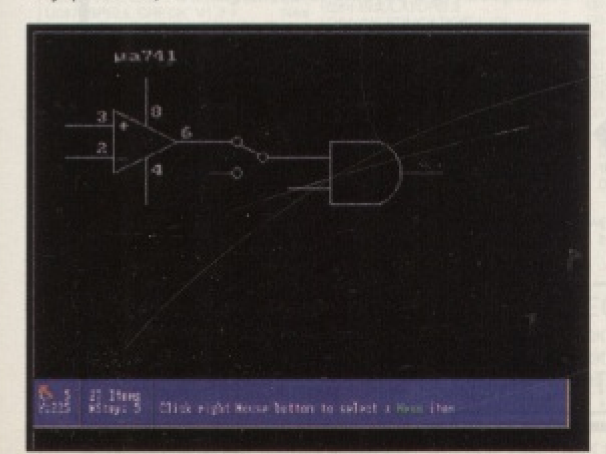
A minimum of 1Mb of memory is recommended, but for any sort of serious projects, you'll really want to have a couple of megs, of which at least 1Mb should be Chip RAM.

The full program retails for 500 Belgian Francs and you can buy it directly from the program's author. (I'd be interested to hear from any electronics experts out there who decide to buy it.) The instructions that come with this version are not worth a light but, fortunately, the program is so easy to figure out that a child could use it!

There are a large number of example circuit diagrams on the disk, so Toni-CAD is definately worth a look if this sort of thing interests you.

Available from: PD Soft, 1 Bryant Avenue, Southend on Sea, Essex, SS1 2YD. Tel: 0702 466933. Disk No: V888. Price: £3.00. Compatibility: All Amigas. Memory: 1Mb.

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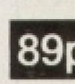
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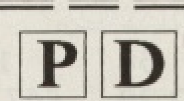
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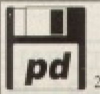
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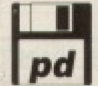
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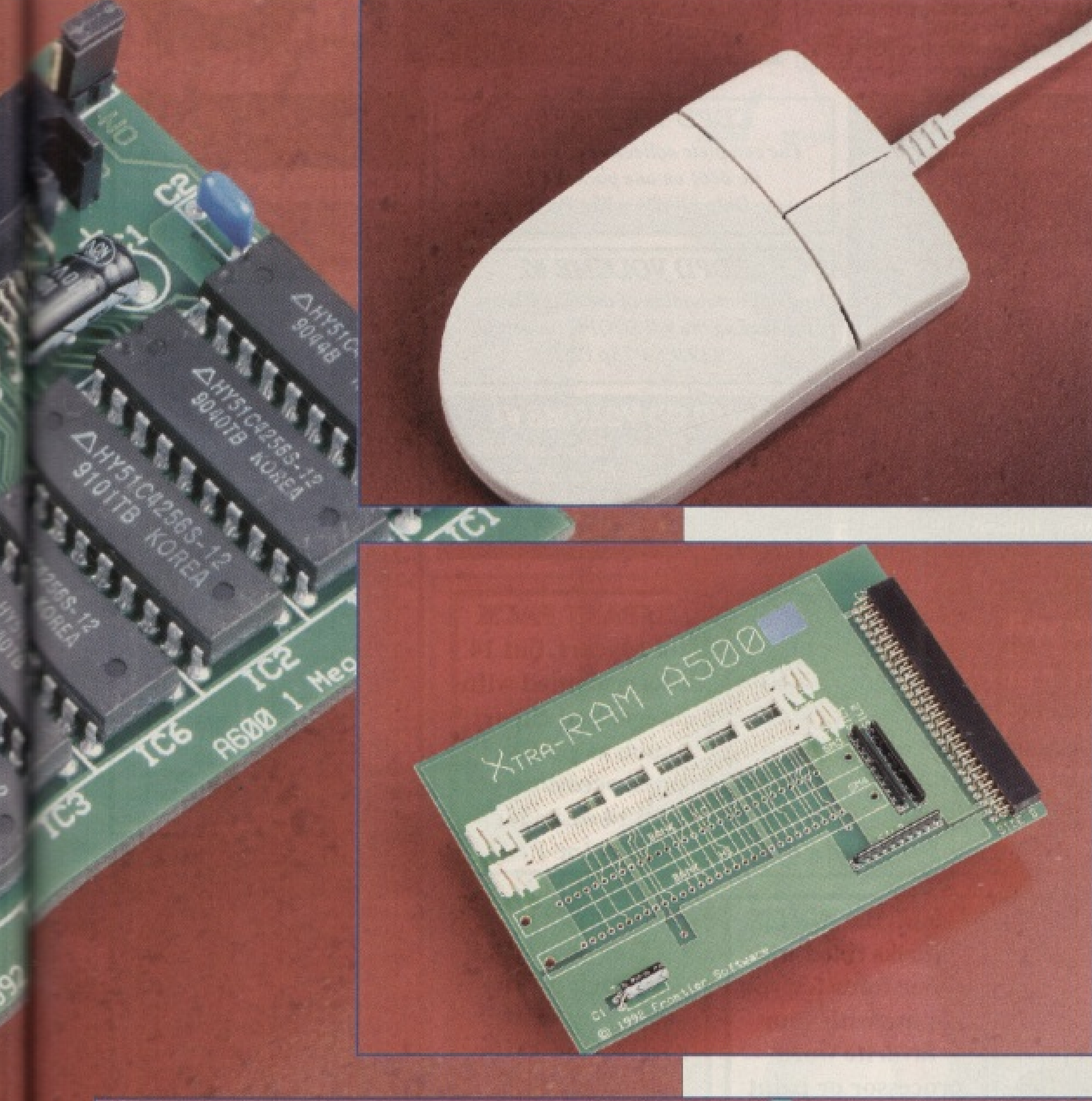
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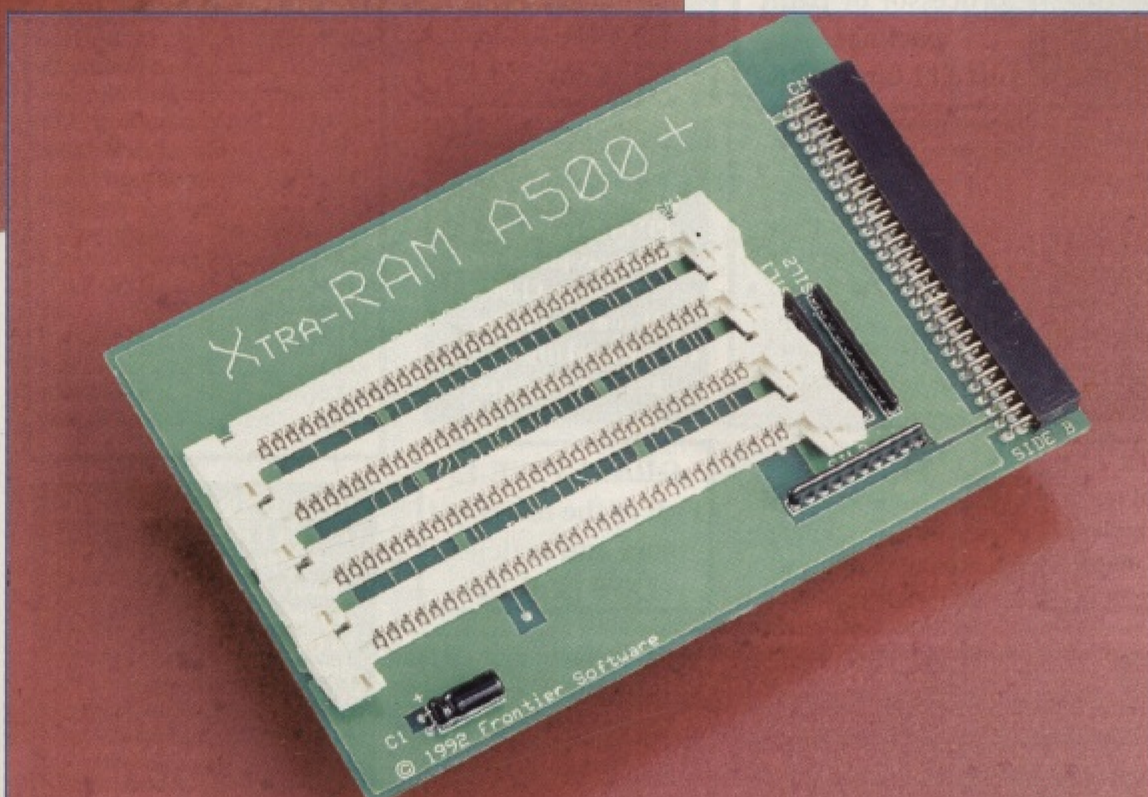
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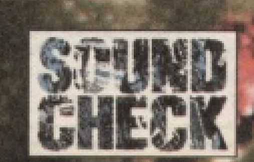
AMIGA *Workshop*

ISSUE 4 MARCH 1993

Amiga Workshop is here to help you get the most from your Amiga, It's packed to the spine with tutorials, step-by-step guides, questions and, more importantly, answers. For the very best in Amiga info, look no further than these very pages.



BOOK SHELF





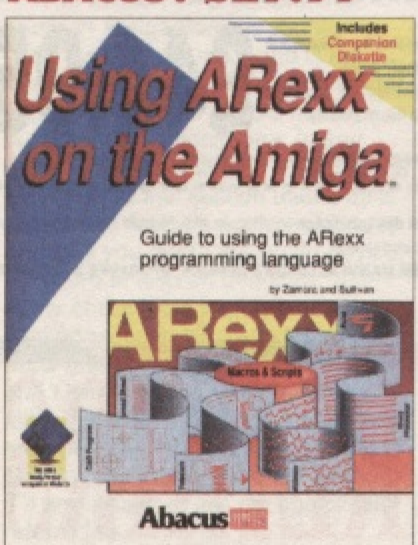
CLUB CALL





Want to learn how to program? How about producing better page layouts for your newsletter? This month John Kennedy and Mat Broomfield open the covers on a few books that could be just for you.

USING AREXX ON THE AMIGA ABACUS: £29.99



ARexx seems to be on the tongue of nearly every Amiga user these days, with the more adventurous being greatly rewarded for their programming experiments. Supplied as standard with all new Amigas, the main drawback with ARexx is the lack of any sensible documentation. It certainly seems strange that Commodore went to the trouble of printing a decent manual for that waste of disk space, AmigaBASIC, and didn't bother for ARexx.

Things have improved slightly with the launch of the A4000, as hidden at the bottom of the box is a slim manual detailing the various commands. No attempt at a tutorial is made, which can only mean one thing: Abacus must be publishing a book on it. Let's face it, Abacus have a book out on everything – they'll be doing one called 'Using your CU Amiga Technical Editor for fun and profit' next

Abacus have made an excellent choice with the authors for their ARexx book 'Using ARexx on the Amiga', for Chris Zamara and Nick Sullivan are the bods behind AHA! Software – the name responsible for the well respected programs *Hyperbook* and *TransWrite*. *Hyperbook* especially only came alive when running on an ARexx equipped Amiga, one of the facts which has lead to it not being as successful as it should have been.

As a programming language ARexx has a lot going for it. It's easy to learn, it's quick and forgiving to code in and best of all it doubles up as what techies like to call an 'interprocess communication language'. This means that not only can you write programs with it, but you can also use it to control various features of other pieces of software.

The first section of the book guides you gently into the world of programming, and answers important questions such as 'Why does ARexx have such a stupid name?' By the time section two comes along, you are ready and waiting for a good tutorial, and that's exactly what you get. No matter if you have never written a program in your life, rest assured you'll be coding with the best of them (well, rest of them anyway) by the time you finish. Every example is also supplied on the included floppy disk, so typing errors are a thing of the past. There is no better way to learn a language than loading a program, running it, changing it and watching what happens. The motto is definitely 'suck it and see'.

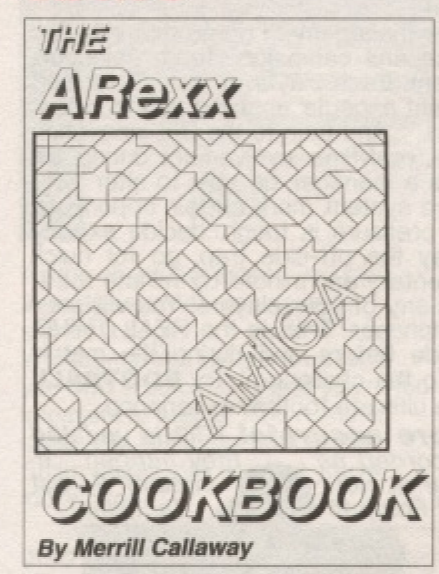
The trouble with being an interprocess communication language is that you need some processes to communicate with – in other words some ARexx-compatible application software. Section three looks at some of the more popular programs available, and demonstrates how a little ARexx programming can expand their usefulness many times. If you happen to use *ProWrite*, *ATalk*, *AdPro*, *DigiPaint*, *CanDo* or *Bars & Pipes* to name but a few, you'll soon discover that ARexx can be used to your distinct advantage.

The fourth and final section is an extremely comprehensive reference work. Each command is listed in detail, complete with examples. This section alone is worth buying the book for, as it makes Commodore's own manual look decidedly skimpy.

As mentioned previously, 'Using ARexx on the Amiga' comes with a floppy disk included in the price – a very sensible idea. The disk contains every possible listing, along with some other ARexx examples which include a very interesting *Hyperbook* demo containing famous mistakes made in popular feature films. It's a little out of the ordinary, and makes all the difference. Very highly recomme nded to all who want to know what ARexx can do, novice programmer or not.

Available from HiSoft Books, The Old School, Greenfield, Bedford MK45 5DE. Tel: 0525 718181.

THE AREXX COOKBOOK PREMIERVISION: £24.95



Merrill Callaway, the author, is responsible for the monthly ARexx column in the American magazine Amazing Computing so, in theory at least, he also should know what he's talking about.

Like many magazine tutorials, the style is heavily into rhetoric. Why? Why not? The tutorial approach is more problem solving orientated than the Abacus book, with some interesting little puzzles provided for your entertainment. It's obvious that Callaway is a bit of mathematician at heart, but don't let that put you off – you won't need any qualifications to follow his logic.

Working through the first chapters with an Amiga beside you will take several evenings, but at the end you'll be conversant with many ARexx features, including the rather tricky topics of recursion and parsing.

Later chapters include some more useful examples, including powerful sorting routines and downright handy programs for processing text files. After this, things move into the sphere of application programs. This is where you might be unlucky, for comprehensive listings for both *TurboText* and *AdPro* are examined in detail. Fine if you own the programs, a little too academic to be useful if you don't. *AdPro*, especially, is almost done to death, betraying the author's almost unhealthy obsession with ASDG's image processing package.

The final chapter is a look at PostScript, the page description language used by the slightly more expensive models of laser printer. It is interesting to note that ARexx and PostScript can be used together in this way but, frankly, the number of Amiga owners this applies to is rather small. Perhaps this section would have been better pushed onto the optional floppy disk.

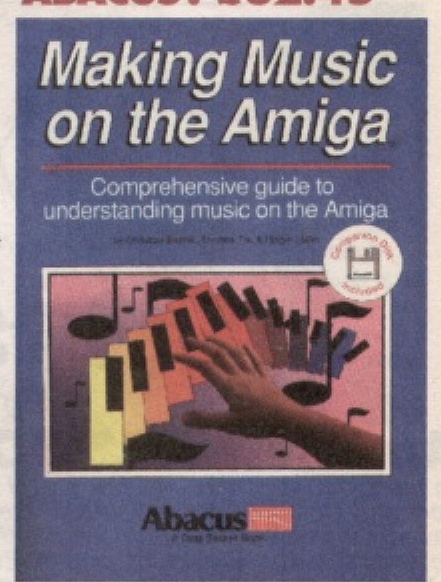
The ARexx Cookbook ends with a comprehensive index, but no reference guide. The many references to both the Commodore guide and William Hawes' own manual (the author of ARexx) would lead me to believe that this book would be most useful if you already owned a reference guide. Or *AdPro*, of course.

The aforementioned floppy disk is available from the publishers, but unless you are really into the AdPro or PostScript listings this isn't really worth it. It is nice to get all the extra Arexx libraries in one swoop, but some of the PD utilities included smack a little too much of disk filling.

The ARexx Cookbook is a good companion book, but for first steps and future reference I would recommend the Abacus book first.

Available from: Jansem Ltd., P.O. Box 248, Dartford, Kent DA1 2BR.

MAKING MUSIC ON THE AMIGA ABACUS: £32.45



In case you've failed to notice it, the Amiga is capable of producing some really great music thanks to its sample handling abilities. There are absolutely tons of public domain and commercial music packages out there suitable for everyone from five year-olds entering nursery rhymes, to MIDI sequencing professionals working in broadcast production studios.

If you're new to the Amiga, you'll probably find the whole subject very bewildering, and even if you've been

around the block a few times, there are many areas that remain a mystery to all but the most dedicated of users.

The aim of this book is to cover as many Amiga music related topics as possible, ranging from waveform fundamentals, to understanding musical notation, from sound programming in Basic to understanding MIDI codes.

It begins by describing how a sound is actually constructed, covering both digital and analogue composition. As with the rest of the book, this section is generously illustrated and written in really easy-to-understand language. Next, 'Making Music' goes into considerable detail about how to read and understand traditional notation. This is particularly good to see because it enables people with no musical talent to enjoy the pleasure of entering and playing sheet music. This section even delves into such advanced topics as rhythm and meter.

The section on programming music in Amiga Basic is slightly redundant as the language is no longer given away with the computer. Programs such as *AMOS* have superseded the language, in any case. Nevertheless, you may find the latter part of this section useful as it details the Amiga's audio hardware, and tells you about the audio device.

There is also an overview of many of the most popular music packages available, ranging from *MED* and *Dynamic Drums* to *Sonix* and *Deluxe Music*. Unfortunately, although MIDI sequencers are covered at some length, today's most popular packages (*Bars & Pipes*, *Dr T's* and *Music X*) are not specifically referred to.

Having briefly 'reviewed' a number of packages, tips are given which are supposed to help you get more out of individual programs. For the most part, I found these to be little more than re-iterations of sections of the manuals that come with the packages, but I suppose beginners might prefer them as a 'short-cut' to some of the programs' most useful functions.

Regardless of your experience level, or the software that you're using, I'd be surprised if you couldn't find something of interest in this book. It's a pity the price is so high though, even in a market which seems to charge excessive prices. Available from: HiSoft Books, The Old School, Greenfield, Bedford MK45 5DE. Tel: 0525 218181.

A GUIDE TO DESKTOP PUBLISHING KUMA: £12.95

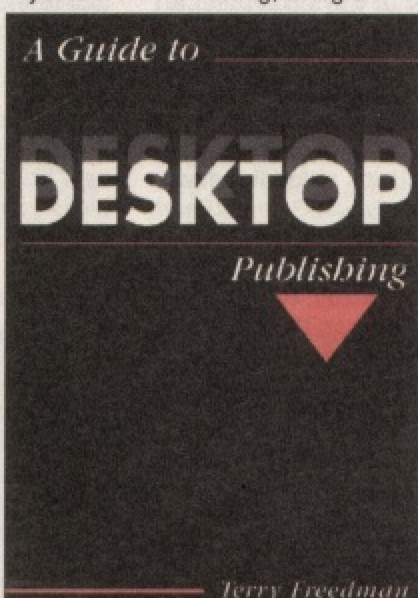
Why go to a professional printers when the Amiga can save you both time and money by virtue of its Desk Top Publishing (DTP) software? There are currently three main 'professional' packages available: *Pagestream*, *Professional Page* and *Saxon Publisher*, although there are also a plethora of lesser programs around.

Irrespective of the package that you choose to use, there's one thing that they all have in common – they don't teach you how to DTP! By that, I mean that they teach you how to use the program, and may even offer limited advice on page layout, etc. but none of them go into any real detail about the do's and don'ts of document design.

'A Guide to Desktop Publishing' attempts to do exactly that. The book is generic in its approach, in other words it doesn't refer to any specific software package, rather it gives such generalised advice, that it is pretty much accurate whichever system you use. I thought that this approach would make the book all but useless, but in fact I found it to be surprisingly readable.

The book begins with advice aimed at people who do not yet own a DTP package, and gives suggestions about the criteria you should consider when choosing one. Sadly, because the PC and Macintosh worlds dominate this arena, the advice tends to be appropriate primarily to owners of such machines.

The remainder of the book is divided into two parts. The first part details basic principles of desktop publishing, covering such topics as publishing considerations, dealing with deadlines, the use of fonts, graphics, drop-shadows and rotation and how to avoid their overuse. It also talks about how to make your layouts more interesting, using a



variety of devices such as irregular columns, boxed quotes, titles, etc.

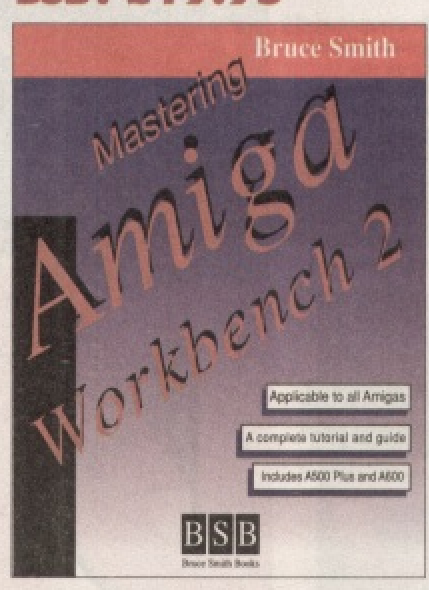
The latter part of the book leads you through a variety of worked examples which demonstrate creative and effective use of a DTP package no matter how limited its features may be. Again, I was surprised at how effective and pertinent this multi-format tutorial managed to be.

The book's author, Terry Freedman, has put his money where his mouth is, for he's actually produced the book using his home computer. For the great majority of the time, this acts as a good example of the effectiveness of his techniques.

'A Guide to Desktop Publishing' is very interesting to read, and visually very satisfying. A most pleasant surprise and extremely well priced!

Available from: Kuma Computers, 12 Horseshoe Park, Pangbourne, Berks RG8 7JW. Tel: 0734 844335.

MASTERING AMIGA WORKBENCH 2 BSB: £19.95



As the observant among you may already have noticed, we have started a beginner's guide to Workbench this issue. However, if you own Workbench 2 and you're too impatient to wait for next month's issue, this latest title from Bruce Smith Books may be what you're looking for.

Commodore don't have a very good reputation as far as their manuals go, and although the ones supplied with 2.0 machines are considerably better than their early attempts, they still leave something to be desired.

'Mastering Amiga Workbench' both re-words the contents of the existing manual and expands upon it, filling in many of the information gaps that were left. Its coverage is very thorough, not restricting itself religiously to the Workbench, but diversifying into other important areas such as printing, the start-up sequence and viruses.

It's always very difficult in a book of this nature, to decide in which order to present the information; should it be literally a step-by-step catalogue of features and functions in the order that you encounter them, or should it meander through all that Workbench has to offer. The problem with the former choice is that it can seem very sterile, and certain aspects naturally require explanations which may lead off the point. However, the latter method, which is the one adopted by this book, can tend to dissipate important information by burying it in a flurry of extraneous commentary. I'm not going to criticise the way that Bruce has chosen to write this book, because I feel that he's opted for the better choice under the circumstances, and his relaxed style makes things easier than they might otherwise have been.

In some ways, this book is not quite up to the standard set by others in the BSB range. It feels as if it has been rushed out to meet a deadline, what with silly spelling mistakes, occasionally irritating syntax and other errors. I wasn't sure if this title was aimed at absolute beginners or experienced users. On one hand it gives you such basic advice as how to move a mouse across a mat (yes, honestly!), but on the other hand it sometimes uses terms and jargon which are far from self-explanatory.

'Mastering Amiga Workbench 2' definitely has much merit despite these shortfalls, and you'll derive much more pleasure and understanding from your Workbench after reading it. It also represents a valuable reference source.

I would raise note about the cover-line which claims that the book is 'Applicable to all Amigas'; it's not. If you have a 1.3 or 1.2 machine, with the relevant Workbench, this will simply be a frustrating list of all the things you can't do.

Available from: Bruce Smith Books Limited, Smug Oak Green Business Centre, Lye Lane, Brickett Wood, Herts AL2 3UG. Tel: 0923 894355.

GREAT MAMBO CHICKEN AND THE TRANSHUMAN CONDITION PENGUIN BOOKS: £16.99

As you might have guessed by its title, this one is not strictly a computer book at all, but as part of CU Amiga's tireless efforts to keep you up to date with the latest innovations in science technology, we thought that you ought to know about it.

The book's cover-line describes it as 'Science slightly over the edge', and that's exactly what the book is all about. It takes a tongue in cheek (but factual) look at modern day science and asks 'What does it have to offer and has it already gone too far?'.

It begins by examining the work of cryonics teams in America who are trying to develop ways of freezing, then restoring to life terminally ill humans. This remains a focal point throughout a fascinating and enlightening work. Do you care what happens if chickens spend up to six months of their lives in a centrifuge at two and a half Gs? What are our chances of being able to grow new limbs – or cars for that matter?!

These questions and many more are answered (but not always fully!) in a book that's as entertaining as it is full of controversial and thought provoking. Because of its information intensive nature, it isn't always a light read, but it's well worth the effort.

Available from: W.H. Smiths and all other good book shops.



Above: Several brush techniques were used in this simple but striking image. The stag was cut out of a more complex picture with the aid of the polygon brush tool. After tidying up the edges, a black outline was added for better definition. The background was drawn separately on the spare screen; nothing fancy, but it was Fixed, allowing the brush to be placed in a number of locations until the best composition was found. By fixing the background, you can experiment all you like, knowing that clearing the screen will leave your original work intact. Once placed, the stag brush was flipped vertically and pasted on screen as a reflection. Foaming water was drawn in around the stag, and using techniques discussed last issue, I smeared the water for a realistic ripple effect.



Right: Not really a host – but close to it in this field of daffodils. The original brush creation is shown in the inset, and each daff in the field has its origin in just one image. Some are flipped horizontally, rotated a few degrees, and the ones in the background have been reduced in size. Send in the clones!

DELUXE

Shedding some light on the shadowy world of fills and brushwork, our Michaelangelo of the mouse, Peter Lee, continues his series of tutorials to help you squeeze the most out of DeluxePaint.

In some ways, computer artwork is looked on as a poor relation by traditional artists – pat it on the head and forget about it. Sheer snobbery, of course. There's room for all skills in the art world, and in a number of ways computer art beats traditional methods hands down. For instance, imagine having to paint Wordsworth's 'host of golden daffodils' by normal methods. It would be extremely difficult and potentially mind-melting. Think about it – just count those petals! But for Amiga artists it's a doddle, down to clever brush-work – and *DeluxePaint*! *DPaint* comes equipped with the basic drawing brushes, from pixel-sized ones to airbrushes. And although each can be resized, they are only a fraction of the potential brushes that *DPaint* can use; because anything you draw on screen can become your brush. Draw one daffodil, paint a thousand copies. Want a reflection – just flip the original. We'll be examining these brush techniques, and many more, in detail in this month's article, together with a closely linked subject: fills.

BACKGROUND FIXES

Everyone makes mistakes; peel the paint off many an old master (or his paintings!) and you'll see a blunder. When someone like Leonardo Da Vinci made a mistake, they'd often paint over it. When Picasso made one, he sold it. But Amiga artists can preserve their work from errors by a process called Background Fixing. The feature is available from the Effect pull down menu; by choosing Background Fix, whatever is on screen at the time is safe from any mistakes. You can paint in all the normal modes, edit the picture, and generally try things out. And the beauty of it is that if you don't like what you've done, you can just erase any part of your work added after the fixing operation. Even clearing the screen will only remove the later brushwork. Another useful feature of background fixing allows you to add an item to the screen, and then cut just that object out as a brush ignoring the fixed background as if it wasn't there. By Fixing, drawing and editing, then re-Fixing, you can complete tricky stages of your artwork piece by piece, without having to save too often to safeguard against mistakes. **TIP:** if you are making major alterations to work you're already happy with, you could consider making a series of Animframes of the good image, then go to different anim frames to try out your ideas. Provided you leave frame one alone, you will always have a good copy, and plenty of scope to experiment to try 'what-ifs' on the remaining frames. **TIP:** It's also good working practice to use the spare page as a clipboard, copying good work there before any alterations are made. This saves the hassle of constantly saving or loading.

CUT IT OUT

Once something is on screen you can cut it out as a brush in two ways, as a rectangle or as a polygon shape. One mouse click on the brush tool (the one which looks like four corners) and you can copy what's under the rubber-banded rectangle you drag out on screen as a brush. Provided you have the background colour in the palette set to the background of your screen image, just the shape you want will be copied as a brush. Clicking twice on the brush tool gives you the chance to cut out irregular shapes too, not just boxed areas. This is not a true lasso cut (which allows you to define a brush by drawing a freehand line on screen), but is almost as good. You have to define the area of the brush you want by moving the rubber-band line around, then repeatedly clicking where you want to fix a cut. By moving the mouse slowly and clicking often, you can easily cut around complex shapes. **TIP:** Sometimes you may want to cut something out of an on-screen image instead of just copying it. By using the right-hand mouse button after selecting the brush tool, you will leave a hole where the image used to be, in the current background colour. This is useful for removing additions to a Fixed Background, where cutting out anywhere on the new images will expose what's underneath; you cannot destroy the background while it is fixed. (See separate panel for a more detailed run-down on protecting backgrounds). **TIP:** If you're using the polygon brush option and can't see where the first point is to complete the cut, simply press the Space bar and *DPaint* will automatically find it.

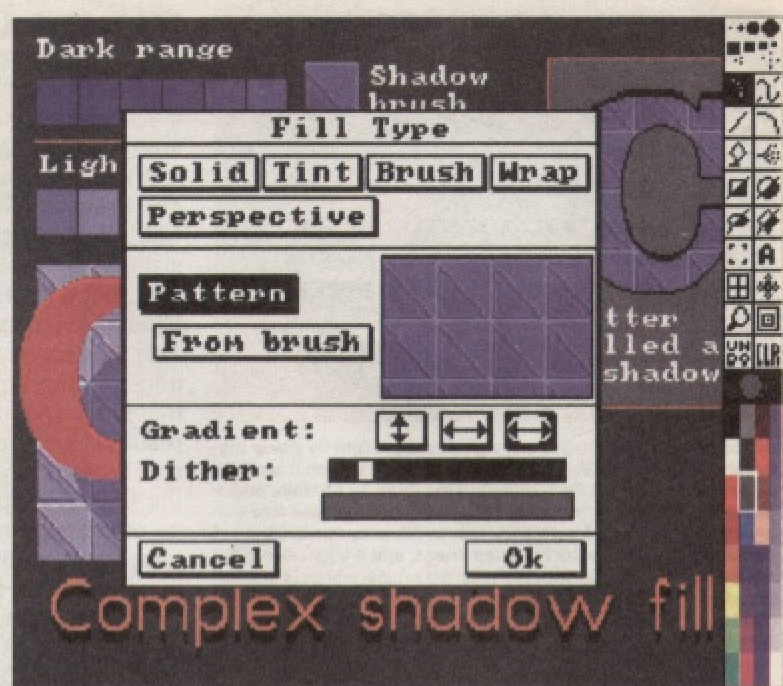
REPEAT AFTER ME

Once you have your brush copied, the possibilities are virtually endless. For repetitive work – our daffs, for instance – simply drawing and cut-



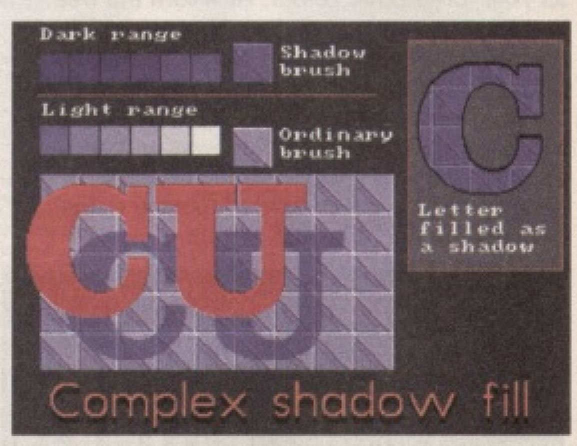
The fill requester. In the top half of the requester you can see the effects of using Brush and Wrap fills on the word Fill. Below, using a range of blues illustrates how the gradient fill works in *DPaint III*. To the right the use of different degrees of dither on the same range of blues is visible.

Once a brush has been cut out, you can make this your fill pattern by clicking on the From brush and Pattern buttons. If you have created a tile fill, make sure you do not clip any background colour in your brush otherwise your tiles will be separated, and not packed tightly together.



PAINT

PART 2



Making shadows come to life is easy, and very effective. By creating a pattern identical to the background, but using darker colours to the original, you can create shadow fills for the most complex of objects. Here we've used text, but once any item casting a shadow is captured as a brush and outlined, you can fill it with a shadow pattern.

LOCKING

Closely linked with the Background Fix function is Lock FG, available from *DPaint IV's* Background menu. Provided you have already fixed the background, this function will allow you to make a stencil of the screen image which has been added since the background was fixed. What this means in simple terms is that instead of protecting sets of colours by using the Stencil, you can protect areas of any shape. If, say, you'd added a lake to a fixed background of mountains, using several blues, then locking the foreground would protect the entire shape and colours of the lake, so you could then add shrubbery around it without worrying about painting over the water.

ting one flower and then using it many times would look too artificial. In this case there are a number of subtle effects which can be used to make a bunch of them look different. The simplest is to flip the brush by pressing the 'x' key. Paint this down near the original daff. You can re-size custom brushes such as this very quickly; to increase the size press the '+' key, and to reduce it press '–' (the minus key). Stamp each different sized image down near the first two. Brushes can be rotated either in steps of 90 degrees (not useful for this subject), or to any angle you need. It would be nice if a few daffs were leaning in opposite directions, so let's bend a few stems. You can call up the rotate brush option from the brush/rotate/arbitrary (any angle) menu item. Your brush now switches to a rectangular outline, and you can press the left mouse button and rotate the ghosted box on screen to any angle you need. Once you're happy, just let go of the mouse button and paste the new brush on screen. Cut this out, plant a few more on screen and flip it horizontally again, and paste down a few more.

TIP: *DPaint* gives you the wonderful opportunity to add a two-dimensional perspective to your scenes with just one keypress. If you have a brush selected, pressing the minus key will reduce the brush's size. By using the same brush and decreasing the size, you can create a feeling of depth as you paint down into the background, with our daff getting smaller and smaller the further back it goes. For reference, pressing the plus key increases the size of the brush, too.

SHEAR MAGIC

Once you've cut or loaded a brush, you can work wonders with it. You can bend it in two directions to make it look like a can label, or shear it. Why shear? The most elegant use of shear is to let you create a long shadow of an object. Say you had an outdoor scene with a tree in the mid-foreground, and the setting sun behind. Here's how to cast a realistic shadow of the tree. Cut out the tree as a brush, and flip it vertically by pressing the 'y' key. We'll use plain black as the shadow for simplicity, so select that ➤

The options for fills in DPaintIV are greater than ever before. Here you can see the effects of the five shape fills on the same object, using the same range of 12 blues.

CU CU CU CU CU

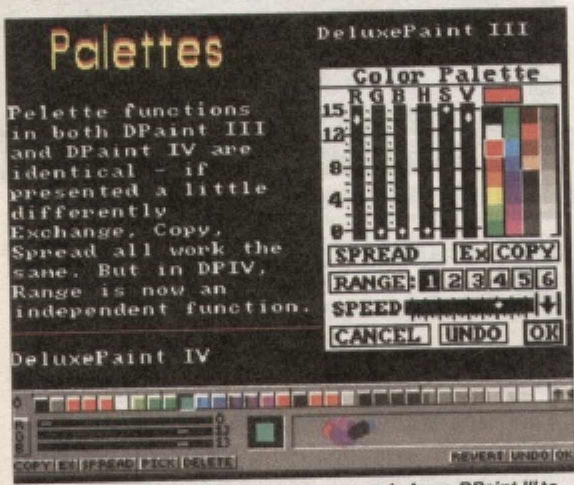
Range : Line Shap Cir Con Hi

One of the attractions of upgrading to *DPaintIV* is the extended fill capabilities on offer. Here you can see the effects of the five fill options on the same object, using the same range of colours.



Brooding low-level shadows are given extra depth by using the Brush/shear option. The inset shows the progression from the original character (1). By cutting out the letter as a brush, and activating Colour as the brush option with black as our foreground colour (2), we create a shadow. Flipping this brush vertically (3) gives us the reflected image, and a slight shear to the left (4) provides us with the finished article, which is shown in reduced size (5). The shadows on the chequerboard floor (itself a perspective brush fill) have had their edges smoothed for extra realism.

as your foreground colour. Now turn the tree brush into a solid colour by pressing the F2 key. So, now you have a totally black upside down tree. Choose Brush/rotate/shear from the menu bar, and while the top of the brush is anchored, you will be able to shear the lower portion enough to create a long, angled shadow, which can now be pasted on screen relative to the original tree and direction of light.



One of the cosmetic changes in the upgrade from *DPaint III* to IV is in the colour palette requester. Both do identical jobs, but get to know your way around the RGB/HSV areas for subtle and vital alterations to colours, as outlined in the article.

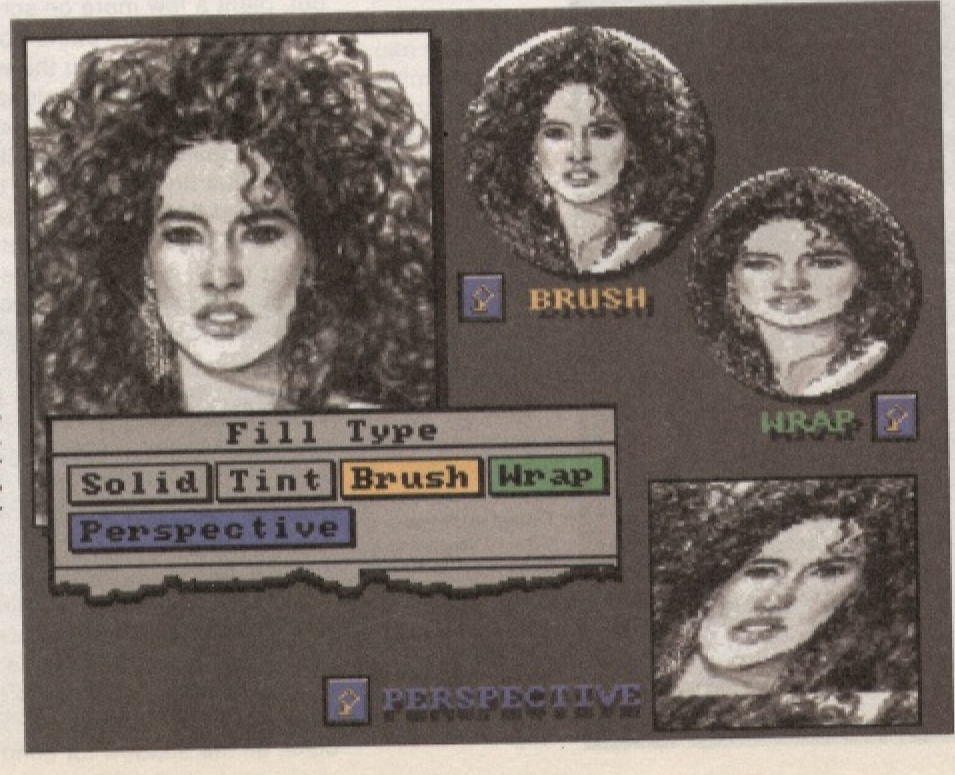
FILL 'ER UP

Again, when a brush is active, *DPaint* can use it as the basis for some really clever fill wizardry. If you call up the fill requester (right click the fill tool), you will see a number of options which we can use with the current brush: Brush, Wrap and Perspective. Brush fills the selected area with an image of the current custom brush – resizing it as necessary. Wrap does a similar trick, but it takes account of the shape to be filled and mimics a 3D wrap 'around' the object. This is a sneaky way of trying to copy what happens in programs which use genuine surface mapping, and most of the time it gives excellent results. Perspective will fill an area with the brush using any settings you may have set in the Effect/Perspective/Do menu requester. We'll be covering perspective in greater depth in a later issue. Another avenue open to us from the fill requester is to use our brush as a sort of tile for major area filling. If you have a brush active and you click in the 'From Brush' box, a copy of your brush will be seen in the small display screen on the right of the requester. By clicking on Pattern now, you've selected that image as the fill pattern. This is a very useful and powerful ability, and at its simplest level saves you the hassle of pasting multiple copies of the same brush on the screen. Take a 3D-effect tile, for instance – you only need to draw it once, copy it as a brush then fill any area with perfectly aligned copies of it using the brush/pattern option.

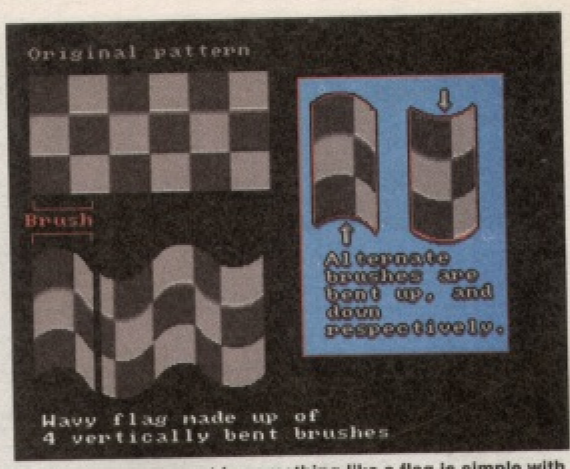
Note that the pattern is inextricably linked to where it was picked up on the screen. The top left of the brush won't necessarily appear in the top left of the screen when you do a screen fill. This does however mean that wherever the brush was taken from stays in 'synch' with the fill operation.

NEXT MONTH

Part Three of this amazing, in-depth *Deluxe Paint* tutorial will appear next month. Peter will delve deeply into perspective, and elaborate on the use of fills. The whole structure of perspective will be pared to the bone to enable you to get the most out of one of *DPaint's* most powerful tools. Plus, step-by-step guides to the use of special effects, titling and digitising images and lots more professional TIPs.



The subtle difference between Brush and Wrap fills is shown, with the brush fill simply making the brush fit the space available. The wrap fill actually alters the ratio of the brush to stretch and compress it to give the impression it is on a 3D surface. And bottom right you can see the effect of a brush fill once a perspective setting has been entered. Draw a filled shape on screen anywhere else with perspective set, and the results will be different. We'll be tackling perspective in a later issue, so stay tuned.

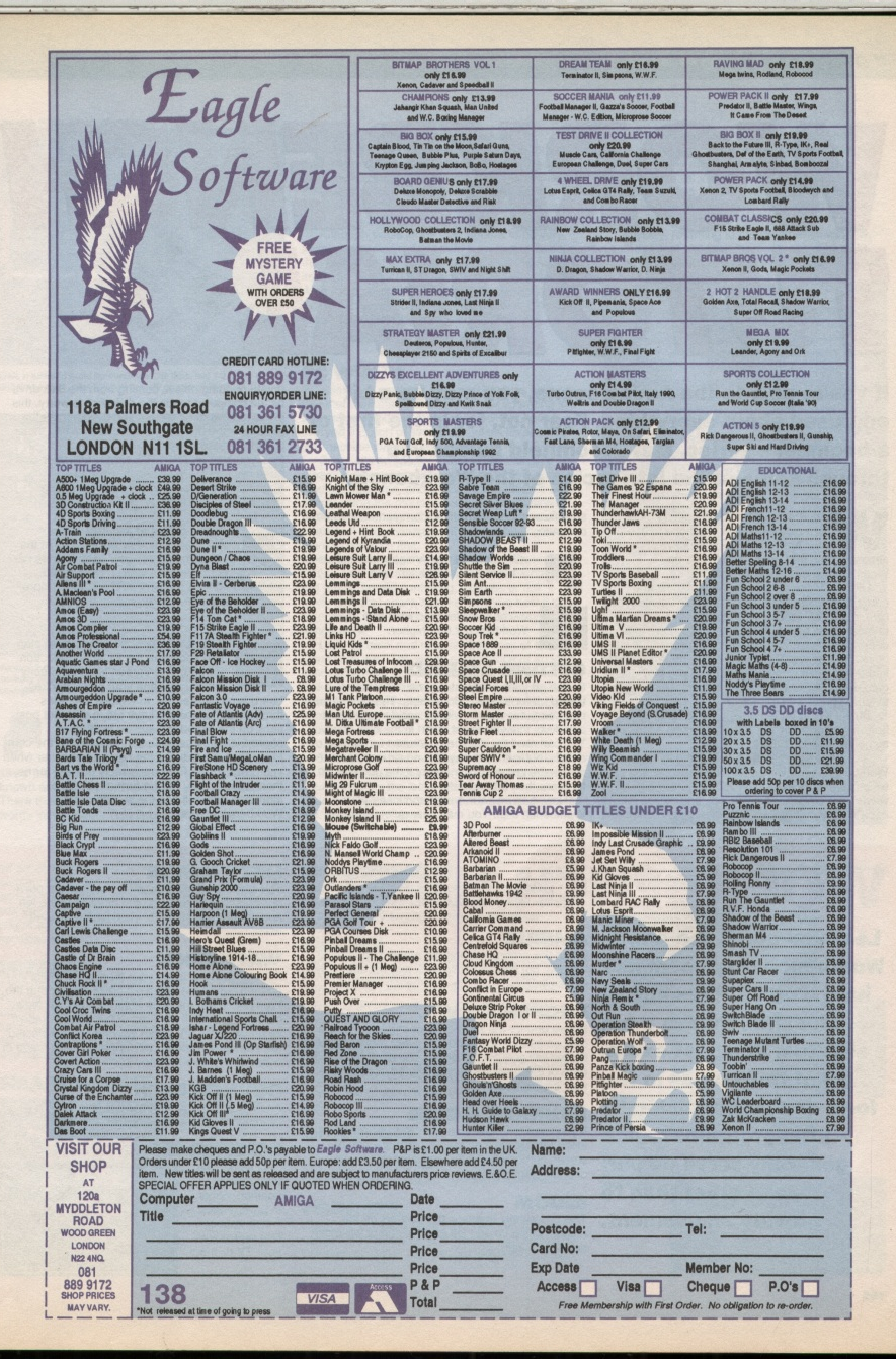


Duplicating movement in something like a flag is simple with *DPaint*. Firstly, draw your flag image – it can be a real one, or one you invent. Now slice the flag vertically into four equal segments, storing each new portion on a spare screen. Now by bending each portion vertically, alternating upwards and downwards bends, you can give the flag a wave. Once pasted together, these new brushes give the right impression, and if you work your way along the flag in an animated sequence, you can get a fine effect as wind ruffles along the length of your image.

COLOUR SWAPPING

The colour palette was one of the re-vamps which Electronic Arts made when they upgraded *DPaint* from version *III* to *IV*, and while the on-screen displays are radically different, for our current needs, the operation is identical. To access the control panel, right click the mouse button in the area of the toolbox showing the current foreground and background colours. In both versions, when you need to copy a colour, firstly click on the colour you intend duplicating, click on the word Copy, then click on the colour you will replace. The same is true of Exchanging colours. The *DPaint III* palette control has HSV (Hue, Saturation and Value) continually shown as slider controls, but on *DPaint IV's* colour mixing palette, you will have to click the pointer over the words RGB to change from Red/Green/Blue editing to HSV. This sounds complicated, but once you can control Value, it's a simple matter to darken or lighten a colour. So, by altering the value of a copy of a colour, you can make a darker clone of it for hand-made shadows.

If you intend having realistic shadows on your screen on top of a pattern effect, then using a brush as the fill pattern is a quick and effective way of doing it. Here's how: firstly, arrange your palette with as many colours as you need for your original tile design – we'll use six for this example. Now copy those six colours in the palette requester into six other colour boxes. Using the V (value) slider in the palette box, darken each of the six copies in turn – these will be our shadow colours. Next, draw your tile using the original colours, and copy your finished work as a brush, pasting it down on the spare page in exactly the same spot as the original is on the main screen. Working on this copy, re-colour the image using the darker set of colours. Pick up the original as a brush, making sure there is no extra background around the image. From the fill requester choose pattern, and now you can fill the area you wish to tile using any of the fill tools. To add shadows, pick up the darker version of the image from the spare page, and make that the pattern fill. Now you can use any fill tool – even the lasso fill, to draw out the shadowed area. TIP: If you intend having text on screen, you can give it a realistic shadow over a patterned background using this quick and effective method. Copy your original text as a brush, and fill the lettering with the darker version of your brush pattern. Now position this 'shadow' to fit in with the tiled background, then paste your original text on screen in an appropriate place. Of course, using halfbrite mode is an easy way of creating shadows, but often you will need to be able to do it in standard modes too.



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WORKBENCH TUTORIAL PART 1

If you're new to the Amiga scene, you may be a bit confused about everything. Fear not, for in the first of a beginner's series, Mat Broomfield guides you through some of the intricacies of the Workbench.

Whether you intend to do nothing more than play games, or you hope to use your Amiga in more productive ways, it's almost certain that you'll need to use the Workbench at one stage or another.

Like the Black and Decker tool of the same name, the Amiga Workbench has little value on its own, but as an accessory it represents a gateway to most areas of activity, many of which are totally dependant on it in order to function properly. If you have a printer, you'll probably need the Workbench in order to get it working properly. If you play games, you'll use Workbench to format blank disks to store your saved games on.

But let's hold on a moment, we're running before we can walk. Let's start by taking a look at some Workbench basics.

As I guide you through some of the aspects of Workbench, there will be differences according to which version of the Amiga you own. Rather than waste your time, I'll be giving tips and advice for each computer individually, and I'll begin computer specific sections with a little icon representing your computer:



will represent any Amiga which still uses a 1.3 or 1.2 Workbench; and



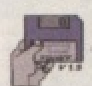
will be used for machines that use Workbench 2.0 or higher.

GETTING STARTED

Switch off your Amiga at the mains and leave it turned off for at least 30 seconds. This is to ensure that computer viruses will not accidentally infect any disks that you might insert in the disk drive. You can read the section on viruses for further details, but suffice to say that no viruses can survive in the computer's memory if the power is off for more than 30 seconds.

Now, turn on your Amiga and insert your Workbench disk. You may hear quiet (or not so quiet!) grinding noises coming from the disk drive as the computer reads the disk. Not to worry, this is the read/write heads being moved across the surface of the disk at great speed by a tiny motor called the 'stepper motor'.

If you own an A600 HD, simply turn your computer on, and the Workbench will load automatically (hopefully without the grinding noises).



After a couple of minutes, a blue Workbench screen will appear. At the top of the screen you'll see a white bar containing the words 'Workbench release' and 'free memory' and a number representing the amount of free memory in your machine.



After a minute or so, loading will stop and you'll see the Keymap Selection Screen. This screen lets you specify which language your computer keyboard is configured for. In various countries throughout Europe the keys are in different positions on the keyboard, and by loading an appropriate keymap you can ensure that the computer always produces the correct character when you press a key. For now, simply press 0 for no, then press return. After a further couple of moments, you will see the standard grey Workbench screen.

WORKBENCH HACKS

Learning about the Amiga Workbench may seem like hard work, but it's not all studying, there's a fun side too. The best example of this comes in the form of Workbench hacks – little programs which generally serve no purpose other than to provide amusement.

AMIBUG

When this program is first run nothing appears to happen, but soon a small black bug will start crawling aimlessly around the Workbench window.

DROPSHADOW

Here's one for the aesthetes among you. Double click on its icon and suddenly every window on the screen will acquire a shadow. The depth and darkness of the shadows can be altered according to your preferences.

DRUNKEN MOUSE

If you want to irritate your friends, this hack is ideal! Simply run it on their Workbench and the screen cursor will swerve and jitter as if it's had one too many pints!

ESUOM

This one simply reverses the controls on the mouse. Move up and left and the cursor will move down and right!

LEFTY MOUSE

This one's a bit more constructive than the previous couple for it reverses the function of the left and right mouse buttons. Ideal for left-handed users.

WAVEBENCH

If you're going to leave your monitor on whilst you go for a cup of tea, there's a small danger that the Workbench (or any other static screen) will leave indelible marks on the front of the screen (known as phosphor burn). When Wavebench is selected, the Workbench screen will 'ripple' as if it's made of water, thus preventing any such damage.

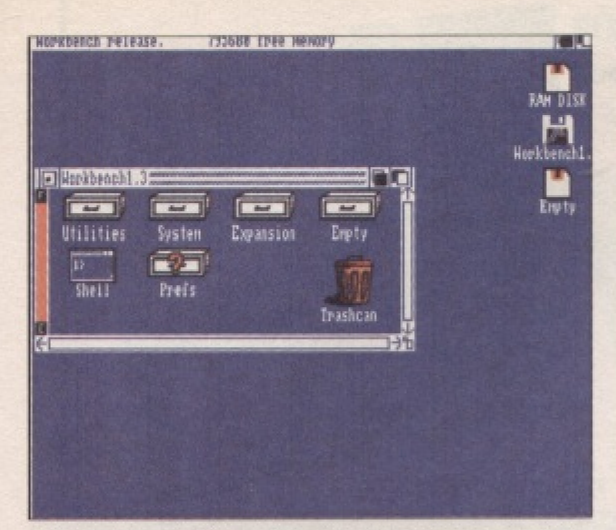
BOUNCEBENCH

Another screen blanker, but this time the Workbench screen 'bounces' up and down.

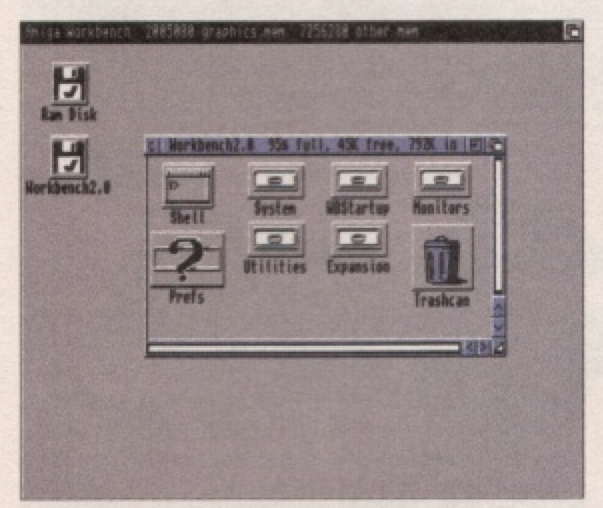
SCREENSHIFT



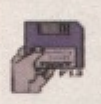
This works like the 'Screen position' option in preferences. A box appears that represents your TV or moni-



Well, it seemed quite innovative at the time, but 1.3 looks a bit dull these days, plus it relied heavily on use of the CLI.



Version 2.0 and up feature improved window gadgets, split memory displays and nice dropshadow effects – but the changes go far further than pure cosmetics.



At the top of the screen is a black bar containing the words 'Amiga Workbench', followed by a number and the words 'graphics mem'. This represents the amount of graphics memory (sometimes known as chip RAM) available in your computer. There then follows another number followed by the words 'other mem'. This figure tells you the amount of Fast RAM in your computer.

The rest of the Workbench screen is more or less empty at this stage, although you will notice two small pictures called icons. The first of these icons is labelled 'Ram Disk' whilst the other is labelled 'Workbench' and then a number telling you which version of Workbench you are using.

Although these icons may appear to be very trivial, they actually represent a revolution because they are one of the elements that give the Amiga its WIMP environment. No, I'm not saying that the Amiga is a weed! WIMP stands for Windows, Icons, Mice and Pointers, and it's one of the features that makes the Amiga such a friendly computer to use.

PC WIMPS

PC users are currently making a big fuss about the fact that their machines have a new operating system called Windows, but Amiga owners have enjoyed this sort of system for years (ever since the machine was first released!).

So what's so special about WIMP? Well, it means that you can achieve many things, such as loading programs, and moving information around, simply using the mouse. Because information is represented in a graphical form, you can easily relate to it and understand it without having to learn to program first.

If you've only just received or bought your Amiga, you might be thinking to yourself that it's still pretty darned confusing, pictures or not. It really isn't that scary, but like anything new it will take you a little time to understand the way that things work.

Let's go back and take another look at those icons shall we? The visual appearance of an icon is not important, but obviously it helps if the icon looks similar to the thing it's supposed to represent. There are five different types of icons, but the ones on the Workbench screen at the moment are known as Disk icons. The one labelled 'Workbench' represents the Workbench disk, whilst the other one represents the RAM disk.

By moving the pointer onto a disk icon, then double-clicking the left mouse button, you can open it to see what's inside. Let's do that now with the 'Workbench' icon.

As you double click, a box containing more icons will appear. This box is called a window, and the other icons represent the contents of the Workbench disk. We could have opened the RAM Disk icon, but as there is nothing in RAM that has an icon, there wouldn't have been much point as the window would have been empty.

Anyway, returning to the Workbench window, you'll see that although there are seven or eight icons, there only appears to be four different types ➤

HOW MEMORY IS MADE UP

Memory is the term given to the storage space inside a computer. There are lots of different types of memory, but two important types are RAM and ROM. ROM stands for Read Only Memory and, as its name suggests, you can't alter it in any way, you can only read information from it. The basic instructions that tell the Amiga how to work are stored in ROM. RAM stands for Random Access Memory and this is the type that you can use for storing data, or loading programs into.

The amount of memory (RAM) shown at the top of the Workbench screen is given in bytes. The smallest unit of memory is called a bit and there are eight bits to a byte. Unless it is stored in a special condensed format, it takes one byte of memory to store one letter of the alphabet, or one character (such as a piece of punctuation). There are 1024 bytes in a kilobyte (abbreviated to k), and 1024 kilobytes in a megabyte (Mb). When the Amiga 500 first came out, it had half a megabyte of free memory in it, but as games became increasingly sophisticated, more and more people bought memory upgrades to increase their total free RAM to 1Mb. With the Amiga Plus and the A600, Commodore supplied the machines with 1Mb as standard, although many owners still like to add further memory.

Disk space is also measured in bytes, kilobytes and megabytes. A standard Amiga disk is said to have a 1Mb capacity, although in reality this figure is between 860 and 901k. Hard drives, which have a much larger capacity than floppy disks, are usually described in Megabytes, although in extreme cases the term Gigabytes (Gb) may even be used. A Gigabyte is 1024 Megabytes.

tor screen, inside which is a small square representing the visible Amiga screen. Drag the square and the Amiga window will move. Ideal if you often lose sight of bits of your screen, or if you're using *D-Paint's* severe overscan modes for video work.

BUBBLES

If you're feeling uptight after a hard day's work, this one is the perfect way to relax. When it's loaded, a variety of bubbles will slowly 'float' to the top of the Workbench screen. Like watching an aquarium without the fish. Or stones, or reeds, or little castles...

SMART ROCKET



Not all the hacks are so gentle. After the tranquility of Bubbles, Smart Rocket will inject a bit of excitement back into your life. This one's for all the militatry nuts out there as a homing missile will relentlessly hunt down your cursor, and if it hits it, bang, goodbye cursor!

KALEIDOSCOPE

Remember the kaleidoscopes that most of us owned as kids? This fills your Workbench screen with a slowly changing kaleidoscopic effect.

SIMGEN

Here's another one for those of you who like your Workbench screens to look good. It places one of a selection of neat background pictures on the screen to give you something to look at whilst you're twiddling your thumbs.

TARGET

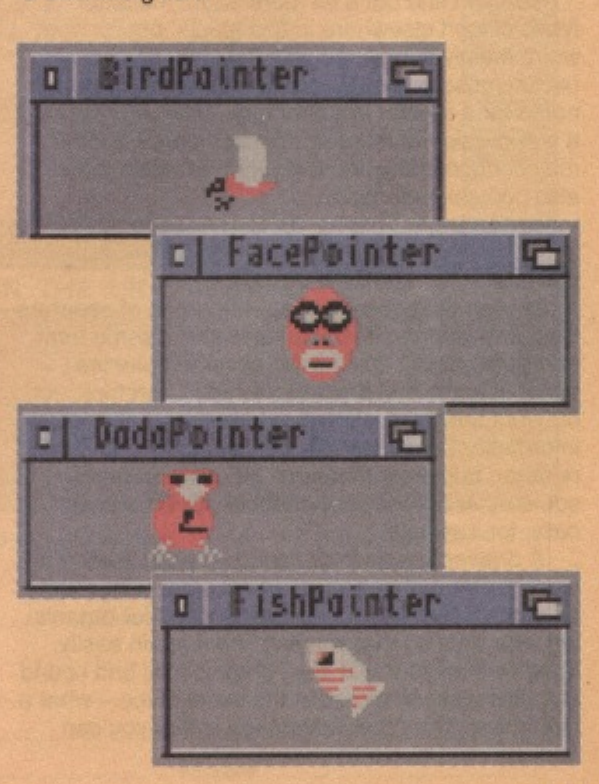
Bring out the secret agent in you with this simple hack that turns the cursor into a target sight and plays a Bang! sample each time you click a mouse button.

QUICKLENS

Why strain your eyes trying to see the screen when Quicklens will magnify everything under the cursor. Supports variable levels of magnification.

POINTERZ

When the standard Workbench pointer gets too boring for you, pep up your display with animated Pointerz (sic). You can choose between an a flapping bird, a grimacing face, a staggering dodo(!) or a swimming fish.



ICON TYPES

There are five different types of icons, and each represents a different type of information.



Disk Icon – A Disk icon represents a disk. When you insert a disk, an icon representing that disk will appear. This icon is usually stored on the disk being inserted, but if there isn't one present, Workbench will simply use the default disk-shaped icon.



Drawer Icon – A Drawer icon represents a drawer into which other programs or files can be placed. You can think of a drawer as a sub-division of a disk.



Tool Icon – Tool icons are used to represent specific programs. When they are double-clicked, the associated program will be loaded. Because of this, there is no standardised appearance for Tool icons – although they generally bear some relevance to the program that they load.

Occasionally, rather than directly loading their associated programs, tool icons activate a program called Icon X. When programs require a certain set of instructions to be performed before they load, Icon X can be used to automatically perform them, rather than the user having to type them in manually each time he or she uses the program.



Project Icon – A project icon represents the data or information that has been created by a tool. Pictures created with the art package *Deluxe Paint* and text files created with the word processor *Wordworth* will both have a Project icon unless otherwise specified. If you double-click on a Project icon, the computer will first try to load the associated tool, before loading the selected data into it. For example, if you double-click on the icon of a picture that you created with *D-Paint*, the Amiga will load *D-Paint* and then automatically load the picture into it ready for you to use.



Trashcan Icon – The Trashcan icon simply represents an area into which unwanted programs or files can be placed. Essentially it works just like a drawer, with the important exception that a Trashcan icon cannot be moved out of its original window by dragging. Programs, etc. which are placed in the Trashcan will not be destroyed unless you select 'Empty Trash' from the Disk menu (the Icons menu on 2.0 machines).

Icons are stored on disk (and in memory) in the form of a special file known as an info file – they have the same name as the programs that they represent, but have the characters '.info' tagged onto the end of their name.

of icon on display. In actual fact there are only three different types because the 'Prefs' icon is actually of the same type as the ones that look like drawers. This confirms what I was saying earlier about the appearance of icons being irrelevant. Because Prefs are used so frequently, somebody at Commodore presumably decided that the 'Prefs' icon should look a little different to all of the others so that it stands out a bit.

You can find out a bit more about the other types of icon elsewhere in this article, but for now, we're mainly concerned with the Drawer icons (which, unsurprisingly, look like drawers!). Another name for a drawer is a directory, and it represents a sub-division of the disk. In other words, a disk may contain many drawers, each of which may also contain information.

FLOPPY STORAGE

A disk can hold dozens, if not hundreds of separate files, and you can imagine that without some form of organisation it could soon become quite tiresome trying to find any specific file. Therefore, drawers are used, either to store pieces of related information, or (when everything on a disk is related), to store information grouped according to some other criteria (alphabetically or chronologically, for example).

A drawer has no information value in itself, it is merely a storage area into which other things can be placed. But drawers are very useful for organising your data so that you can find it again easily. Imagine if all your text files, graphic files and sound samples were all stored in the same place – what a nightmare! The other advantage is that you can have files with the same names, as long as they are stored in different drawers (for example you could have a *DPaint* IFF file called 'Motorbike' in a drawer called 'graphics' and a sound sample called 'Motorbike' in a drawer called 'sounds').

A drawer can even be placed inside another drawer, in which case it is called a sub-directory. Sub means below or secondary to, so it is a directory which is secondary to the one it is inside. Another way of referring to a sub-directory, is to call it the child directory. Therefore, by inference, you could probably work out that the directory it is inside is called the parent.

When you double-click on a Drawer icon, it will open up another window to reveal the contents of the drawer in exactly the same way as the Workbench Disk icon opens a window. You can use the Workbench 'Leave Out' option on drawerstoo, so they appear even when the disk itself is not opened.

NEXT MONTH

That's all we've got time for this month, but next month we'll be taking a closer look at Drawer and Disk windows, and we'll also be discovering about menus and how to format and copy disks.

THE VIRUS THREAT

In the animal world, a virus is a collection of invisible organisms which are only capable of replicating (reproducing) themselves within living animal tissue. These organisms are likely to be harmful to the host animal in some way, and can only be seen when examined under a microscope.

In the computer world, a virus is a collection of computer instructions which are only capable of replicating themselves in the memory of a computer, or on a computer disk. These instructions have been specially designed by malicious people, and they are almost always harmful, either to the host computer or disk or to any disks that are placed into the disk drive of an infected machine. In the same way that animal viruses can only be seen under a microscope, computer viruses can usually only be detected with special software. Fortunately, unlike an electron microscope, this software is free or available for virtually nothing.

To dispel some myths, computer viruses cannot infect people or animals, and they can't infect write protected disks. Nor can they 'get out' of your computer and infect disks that might be lying on top of it or near it! If your computer has a battery backed clock (all Amiga Pluses do), viruses absolutely cannot stay inside the clock; there simply isn't enough space.

When a virus gets onto one of your disks, it transfers itself to your computer's memory when the disk is put into a drive. The virus then sits quietly in memory waiting for you to insert another unprotected disk, and as soon as you do, bang! The virus duplicates itself on the new disk.

Now for the really bad news; if you are unlucky enough to get some disks which are infected with a computer virus, they can damage, and even destroy your games and serious software if you don't take precautions. Once these programs are destroyed, some titles (mostly games) cannot be repaired even if you use a virus repair program.

The most common way of getting a computer virus in the first place is by buying or borrowing pirate (copied) software, although on some extremely rare occasions, public domain and commercial software has been known to carry them, too.

As with most things, prevention is better than cure, and by taking two or three simple precautions, you can guarantee that you never suffer.

1. Always keep your software write protected if you can. If you look at your disks, you'll see a small black tab in the corner. Move this tab up so that you can see through the hole. With the tab in this position, you can be 100% certain that the disk will not become infected.

2. If you must write enable a disk (while you format it, or copy data onto it), make sure that there are no viruses in your computer first. You can do this by turning the computer off at the mains for 30 seconds before you load each program, or you can use a special piece of virus detection software to ensure that there aren't any viruses in memory.

3. If you have a hard drive, use virus detection software regularly. Although hard drive viruses are extremely rare, there are some which can do serious damage, and which will remain on your hard drive even after the power has been turned off.

You can buy virus detection and prevention software such as System Z and Boot-X (my personal favourite) from most public domain libraries. Goldstar Computers sell a disk choc-a-block full of such programs for a couple of pounds. You can phone them on 0942 682205.

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C FOR BEGINNERS

What have matchboxes got to do with C? Has John Kennedy lost his marbles? Confused? You won't be after part four of his award winning (*) programming tutorial.

CHUNKY CODE

Two months ago we looked at functions, and how they can be used to make your own additions to the C language. We saw that by careful design and reasonably intelligent choice of names a program could be made a lot simpler to code than it might first appear.

This 'breaking down into chunks' type of process is a well recognised style of programming that can be of use on many occasions. During the design process each chunk may itself be further broken down until easily manageable blocks are left, greatly simplifying the coding. Professional programmers will tell you that the coding of a program is the easy part – it's the design that takes all the time and effort.

PLENTY OF SCOPE

Before we can look at how functions can help program design, we must first examine variables again. You will probably remember that a variable should be defined before it is used in a program, and also given a type class, be it integer, character or whatever.

An important fact I omitted to tell you was that when and where the variable is declared is also vitally important, as this defines its 'scope'. Think of your program as a large cardboard box, with the functions that appear in it as matchboxes. If a variable is defined in the main() function, this is akin to placing a marble in the large cardboard box – no matchboxes need be opened to get at it.

However, if a variable is defined within a function the hypothetical marble is placed inside the matchbox. To get at the marble, the matchbox must be opened. A variable defined inside a function is only available from within that function – other functions, including the main() function itself, cannot access it.

In TABLE 1 there's an example program which uses two functions and some variables to illustrate the point. Don't worry – no marbles are required!

In that example, two local integer variables are defined within functions – B and C. Each can only be accessed from within the function they are defined in. For example, the variable B is not known within the function main(), and the variable C is not known within MyFunction().

Variable A is a bit special, as it has been defined outside both functions. It is what's known in the trade as a 'global' variable as it can be accessed anywhere in the following program. You can see that both functions main() and MyFunction() are able to use it.

It is tempting to use many global variables in a program, but think carefully before doing so. By allowing any function to change a variable, any accidental changes made may be very difficult to trace. Furthermore, the memory required for a global variable is not freed when the variable is no longer required, only when the entire program finishes. A variable local to a function is created and destroyed as it is needed.

The preferred way is to pass values between functions, and that is exactly what we'll be taking a look at next.

PARAMETER PASSING (1)

As you might have noticed when looking at the example programs (and I hope, when typing them into your compiler) all the functions we have used have been preceded with the keyword VOID. This was to inform the compiler that the functions are not expected to return any values. All that is now about to change.

Let's invent a rather simple function whose entire purpose in existence is to return the value five. Just that, nothing fancy – just the value five. Here is how we define it (see TABLE 2).

Pretty tricky, eh? The VOID has been replaced with the INT keyword because the function does now return a value after all, and it's an integer. The RETURN keyword has been added with the value of five, because... well, five is what we want the function to return, that's why.

From within a program, the function can be used in a number of ways. There are some examples of them in TABLE 3.

The TABLE 3 example gives you some idea as to how powerful the C language really is, as even a simple function can be used in so many ways. Try to write a few programs of your own, but most of all try to understand how a function and the value it returns can be made to do exactly what you want it to.

(*) The CU Amiga 'Best C Tutorial written by someone called John Kennedy' award.

TABLE 1

```
/* Example program 1 – up scope */

   int A=99;

   void MyFunction()
   {
      int B=42;
      printf("A has the value:%d\n",A);
      printf("B has the value:%d\n",B);

   }

   void main()
   {
      int C=21;
      MyFunction();
      printf("A has the value:%d\n",A); printf("C
has the value:%d\n",C);

   }
```

TABLE 2

```
int GimmeFive()
{
   return 5;
}
```

TABLE 3

```
/* Example program 2 – using a five star function */

   int GimmeFive()
   {
      return 5;
   }


   main()
   {
      int i;

      GimmeFive();
      /* 1. Call the function on its own, ignoring
any returned value. */

      i=GimmeFive();
      /* 2. Call a function and assign its return
value to the local variable called i */

      printf("Hey bro', give me
%d\n",GimmeFive());
      /* 3. Use the returned value immediately,
without assigning it to a variable first */

      if (i==GimmeFive()) printf("Cool man.\n");
      /* 4. Use the returned value in a condition
check. Note that the value of i is not changed,
only tested. It happens to be five from example
2.*/

      if (((i=GimmeFive()))==5) printf("I like five
too.\n");
      /* 5. Not only is a check made, but i is
assigned to the value of the returned function.
Tricky, but can be useful. Watch out for mental
bracket overload! */

   }
```

THOSE MAGIC CHARACTERS IN FULL

The printf function has a few special options to help in text formatting and the display of numbers. Here's a list of the most popular.

- \b backspace
- \f formfeed
- \n newline
- \r carriage return
- \t tab
- \\ proper slash
- %c ASCII character
- %d decimal number
- %x hexadecimal number
- %f floating point number
- %o octal number
- %% proper percentage sign

Don't worry about the case when the return value is lost – as in TABLE 1 above – the value doesn't float about in limbo ready to pop back into existence and mess things up later. When the value is ignored, it's gone for good.

Here's a point in passing – unlike certain other languages I could mention, C does not allow functions to be defined within functions. This is in no way a handicap, as we shall see when disussing larger programming projects in months to come.

PARAMETER PASSING (2)

TABLE 4

```
int
OneMoreThan(num-
ber)
  int number;
  {
     number++;
     return number;
  }
```

A function becomes a great deal more useful when as well as returning a value, it can accept one. Or two. Or three. Or as many as you like. Achieving this is pretty straightforward, but there is definitely a magic formula involved that you'll need to remember, so let's start with another simple example. This function returns a value one more than the number passed to it (see TABLE 4).

The secret recipe for passing parameters into functions requires you to list them after the round brackets, but before the curly ones. The parameter then becomes a local variable in its own right, and you can use it as you like.

TABLE 5 contains an example program.

TABLE 5

```
/* Example 3 – Passing values into functions */

  int OneMoreThan(number)
  int number;
  {
     number++;
     return number;
  }

  main()
  {
     printf("One more than %d is
%d\n",1,OneMoreThan(1));
  }
```

Here we've used the returned value directly, without assigning it to anything first. Here is the main() function again, but this time using some variables.

```
  main()
  {
     int a,b;

     a=1;
     b=OneMoreThan(a);
     printf("One more than %d is %d\n",a,b);
  }
```

A phenomenally important thing to remember is that the variable 'a' is not changed by using it in the function call. Only the value of 'a' – in this case, 1 – is passed into the function, and no information about where it came from. There is a method of changing the variables themselves, which is useful when you need more than one value returned from a function. It involves special C variables called pointers, but don't worry, we won't be getting to them for a while.

POINT OF NO RETURN

Of course, it isn't obligatory to return a value from a function as we already know. In TABLE 6 there's a function that takes an integer and uses it to control the number of asterisks printed on screen.

That example also illustrates what can happen when you don't take time to provide sufficient error checking in a program. In coding parlance, the function isn't very robust, and can produce unforeseen results.

TABLE 6

```
void stars (number)
  int number;
  {
     int i;
     for
(i=1;i<=number;i++)
        printf("*");
  }
```

Stars() will operate properly if passed a number such as five or six, but what would happen if a value of 0 was passed? Or a value of -1? You can try if you like, but I imagine you will end up waiting for a long time as an awful lot of stars are printed. (Homework : exactly how many stars will be printed? Hint: how is an integer stored internally?)

In TABLE 7 there is another version of the program, but this time with a built-in error check.

This time the function will return without doing anything, if the parameter is not in a suitable range. A still more advanced function would return two values – one for when the function operated correctly, another for when something has gone wrong. Sometimes different return values are used to indicate how exactly the function failed. Such values are known as 'error codes', and the difference they can make when debugging is amazing.

TABLE 7

```
void stars (number)
  int number;
  {
     int i;

     if (number<=0)
return;

     for (i=1;i<=num-
ber;i++)
        printf("*");
  }
```

MULTIPLE INPUTS

When you need to pass more than one value into a function, you list the parameters as in TABLE 8, which calculates the sum of the three input numbers.

Example program 4 (see TABLE 8) also introduces another of those magic codes, this time %c which will print out an ASCII character on the screen. The ASCII character sets includes all the characters that can appear on screen, and uses a range from 0 to 255. A capital letter 'A' has a code 65, a zero has code 48 and so on.

TABLE 8

```
int Summertime(a,b,c)
int a,b,c;
{
   return (a+b+c);
}
```

The inputs need not be of the same type, as in this example below.

```
/* Example program 4, different types */

void types(a,b)
int a;
char b;
{
   printf("The integer has a value of:
%d\n",a);
   printf("The character was: %c\n",b);
}

main()
{
   int a=10;
   char b=42;
   types(a,b);
}
```

HOMEWORK

Last month I left you with a program to write – a lift simulator. The problem was to make a lift travel up and down a four storey building (with a basement) using functions and loops to ease readability.

Here's my own solution, hopefully yours won't be too different.

```
  /* Lift simulator Homework solution */

  /* First define the functions used by the pro-
gram */

  void Going_up()
  /* Function that moves a lift up a building */
  {
     int floor;
     /* This variable is used only in this routine
-- it's called a LOCAL variable, and its SCOPE is
limited to this function */

     printf("Going up – mind the doors,
please!\n");
     for (floor=0;floor<=5;floor++)
     if (floor==0) printf("Basement\n");
     else printf("Floor: %d\n",floor);
  } /* end of going up function */

  void Going_down()
  /* Function that moves a lift down a building
*/
  {
     int floor;

     printf("Going down – mind the doors,
please!\n");
     for (floor=5;floor>=0;floor—)
        if (floor==0) printf("Basement\n");
        else printf("Floor: %d\n",floor);
  }

  /* end of going down function */


  void main()
  /* The program proper */
  {
     int count;
     /* count is a variable to keep count of the
number of times the lift operates */

     printf("Lift simulation starting.\n\n");

     for (count=1;count<=3;count++)
     {
        Going_up();
        Going_down();
     }

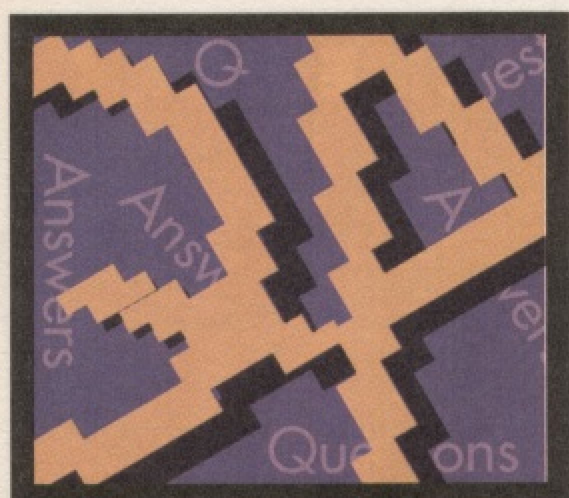
  printf("Lift simulation finished.\n\n");

  } /* end of main() */
```

NEXT MONTH

That's all for another installment of this in-depth series. Hopefully now, C is beginning to look much simpler than it first seemed.

Next month John will be looking at arrays and structures, and how you can define your own variable types. If you have any questions or suggestions, please write to: John Kennedy, C for Beginners, CU Amiga, Priory Court, 30-32 Farringdon Lane, Farringdon, London EC1R 3AU.



If you're having trouble using your modem or don't know how to access your Workbench, then this is the section for you. Whatever the question, Mat Broomfield has the answer (and the inflated head).

A1200 INCOMPATIBILITIES

EXPANSIONS

I have recently purchased an A1200 and I have a few questions regarding the machine:

1. A few of my software titles (such as *Jimmy White's Snooker*) won't work on the A1200. Is this because there is no Fast RAM present, or is it just incompatibility?

2. There were compatibility problems when the A500+ was released. Is it likely that we will see a ROM switcher for the A1200 which will fix the problems in the same way as it did on the earlier machine?

3. The expansion capacity of the A1200 lies in two directions: with PCMCIA cards or by using the trap-door underneath. What's the difference between the two? I know that one expands the 16-bit RAM, whilst the other gives 32-bit RAM.

4. Where can I buy memory expansions from? I've noticed that 4Mb PCMCIA cards cost about £200, but where is the CPU expansion that everyone refers to, and how much is it?

5. Once I've installed a full 6Mb of RAM, will I be able to play *Links* without having to buy a hard drive? I have heard that it can be installed into RAM, is this correct?
Ian Downs, Stevenage, Herts

1. A tiny fraction of compatibility problems are caused by the lack of Fast RAM, but because the A1200 has a significantly different architecture to earlier Amigas, games which were written outside Commmodore's programming guidelines (and even some that weren't) may no longer work.

2. Referring to my previous answer, because the new architecture of the A1200 is so different to any Amigas which have gone before, the chances of earlier Kickstart chips even being compatible are very low. I would say that there is unlikely to be a 2.0/3.0 ROM sharer available.

3. You can upto 8Mbs of RAM via the trap-door expansion, of which 1Mb can be Chip RAM. The internal expansion uses 32-bit Chip RAM, the type of memory required for sound and graphics intensive operations.

Although I can find no reference to the fact that PCMCIA RAM is only 16 bits wide, you can add up to 8Mbs on a PCMCIA card, and any memory added in this way will be treated as Fast RAM.

Because the A1200 uses a 32-bit processor, it is capable of reading and writing 32 bits of information to RAM at a time. If you use 16-bit RAM, the processor can only transfer information half as quickly, therefore your computer will be slowed down by your memory expansion.

As there may be many exciting PCMCIA peripherals (such as modems and even hard drives) released in the near future, unless a PCMCIA sharer is released, I would think carefully before committing the only slot available to a memory expansion.

4. Internal RAM expansions are now available from Taurus and Calculus, but no prices are fixed yet. As for PCMCIA RAM, WTS sell 2 and 4Mb cards for £124 and £194 respectively. You can phone them on 0582 491949.

5. Most games that install to hard drive can also be temporarily installed to RAM providing you make the proper assignments. Of course, the game will be erased each time you turn the power off, unless you are using an S-RAM PCMCIA card.

I tested *Links* round at a friend's house and although the automatic installation program didn't work, I was able to perform the job manually by simply copying the required files to RAM. The game worked perfectly from RAM.

AMIGA GLOSSARY



I'm 10 years old and I have just bought an A600. I'm not well informed about Amigas, so could you please explain the meaning of the following terms: hard drive, megabyte, bit, RAM. What's the difference between 1Mb and 1Mb of RAM? Would you advise buying an external disk drive? Why?
Dylan Jones, Glandaff, Cardiff

A hard drive is a disk drive that has one or more high capacity disks built into it. The disks cannot be removed, and you can't add extra ones. However, they do let you load things from them at many times the rate of a floppy disk. Hard drives vary in the amount of information that they can hold, but the smallest of them (a 20MB unit) holds the equivalent of 22.5 floppy disks.

Megabyte is a unit of measurement used to describe memory or disk capacity. It comes from the term 'mega' meaning thousand, and 'byte', a unit of capacity equivalent to eight bits. In actual fact, because computers measure such things in powers of two (binary), a megabyte is equivalent to 1024 bytes.

A bit is the smallest unit of memory or disk storage capacity. It takes eight bits to store one character (a number, letter or punctuation) of information.

RAM stands for Random Access Memory, and it basically refers to the Amiga's electronic storage space. You can put things into RAM yourself, or whenever you load a program it will be automatically put into RAM. The contents of RAM are lost when you turn the power off, so if there's anything important there, you should copy it off onto a disk first.

In the same way that you might refer to a car as a 1600 instead of using its full title of 1600cc Ford Escort, 1Mb is simply an abbreviation of 1Mb of RAM. Incidentally, Mb is an abbreviation of megabyte.

For most people, an external disk drive is worth its weight in gold, and I would strongly recommend buying one if you have some spare money. When you have two disk drives, operations such as copying files from one disk to another, or even copying disks, are made much easier because you can simply place one disk in each drive. Also, many games, and just about all serious programs that come on more than one disk, can use two drives. In short, two drives can save you a lot of arm work, and will even speed up some of the things that you will want to do.

MIDI SEQUENCERS



I have been an Amiga user for quite some time, and I have recently acquired a Yamaha PSR 40 keyboard, which is MIDI compatible. Can you please suggest some software which will enable me to play a tune on my keyboard then store it in my Amiga for later alteration before playing it back out of the keyboard suitably enhanced?

Do I need any other hardware?
Robert Cordell, Dover College, Kent

There are many MIDI packages (sequencers as they are properly called), and the one you choose depends on the size of your wallet, and the sort of sophistication you are looking for.

At the lower end of the market, *Sequencer One* is a great 'fun' package which will let you play then modify your music. However, it doesn't have a massively high timing resolution, so if you're hoping to write music for the movies, then this is not suitable. Nor is it particularly comprehensive as far as editing your music goes.

At the top end of the scale, *Dr T's KCS* is a well respected professional sequencer, but try as I might, I just can't seem to take to it. However, in terms of flexibility, it does seem to do it all, and then some.

Only slightly less comprehensive is *Bars and Pipes Professional*. I've been using this package a lot over recent months, and although I hated it at first, its user-friendliness and flexibility have won me over.

You can play music in real-time on *OctaMED Pro* but, unfortunately, the resolution is so low that any subtle nuances, especially in terms of triplet timing, will be totally lost. Nevertheless, at only £20, it's certainly the cheapest package on offer, and is extremely impressive if you only use it for step-time composing.

As for additional hardware, you'll need a MIDI interface and leads. Datel sell them starting at about £20. You can contact Datel on 0782 744707.

UPGRADE OR TRADE-UP?



After reading your article on the new A1200, I decided that it was for me. However, after sitting down and reading an article about SSL's A5000 accelerator board, I thought that expanding my present set-up (A500 revision 5, 1Mb RAM and an external disk drive) to A600/1200 specifications, if possible, might be a better idea.

I would like to know if it's possible to get Workbench 3 to run on an A500 and whether this option is viable – should I upgrade or trade-up?
C.Welfare, Berkshire

In the first place, the A600 and the A1200 are extremely different from each other, even though there may seem to be many similarities.

Probably the most significant differences between them is the fact that the A1200 incorporates the AGA (Advanced Graphics Architecture) chips which provide a whole host of new screen modes. There is simply no way that an existing A500 could be upgraded to emulate this at a reasonable price. Also, the A1200 comes with a 68020 accelerator as standard, but it's not even possible to add an '020 accelerator to the 600 at the moment.

Bearing this in mind, many of the new Workbench 3.0 features are geared to handling the new operating system and graphics modes, so even if you could run it on an A500, it wouldn't be doing all that it was designed to do. Like you, I too have been considering buying a 1200, but – and this is just my opinion – I suspect that we'll be hearing more from Commodore over the next year, so I'm going to wait and see what develops.

I would suggest that there's no way you would want to invest lots of money in your current Amiga (which is basically 'old technology' now), especially if you're only going to sell it in a few months. Either buy an A1200 or wait!

PUBLISH OR BE DAMNED



I have recently compiled an Amiga mag of my own and sold copies of it to my friends. They all loved it but said that it would be better if it were in colour, reviewed more up-to-date software and had a 'Things to Come' column.

As I can't nip down to the shops and buy every new title that comes out, I have to make do with the stuff that I already have. As for the 'Things to Come' column, what shall I do? Should I phone up the software companies and ask them about their ideas for games and screen shots? On the subject of screen shots, how do I do that? What software do I use to operate this facility? I am aware of the fact that I need the publisher's permission to do it, but how? As for the colour part, I can't afford to publish my mag professionally, so I have to make do with a standard B&W photocopier.
B. Radclyffem, Chesham Bois, Bucks

You've discovered the greatest problem in publishing a software magazine – getting hold of the software. As a major magazine, companies usually come to us with it, but they are likely to be reluctant to give it away to such a small concern as yours. Perhaps if you sent them sample issues of your magazine they might take you seriously. Some companies like to support enterprises such as yours, and if you wrote and explained the situation there's a slim chance that some of them may supply you with review material.

It's more likely that they will provide you with screen-shots and perhaps even mini-reviews of their forthcoming titles, after all it's a bit of free advertising for them. I suggest that you write to some companies to find out.

As for grabbing screen shots, there are lots of public domain screen grabbers such as (Screen X) available. These will let you grab most things that load via Amiga DOS or Workbench. If you're trying to grab game screens, you'll probably need to use an Action Replay cartridge, and even this won't let you grab everything. Games which feature vector graphics, or use copper routines, or have been written in AMOS almost certainly cannot be grabbed. At CU we use a variety of methods, but one of these is to grab the video signal in real time. Unfortunately, the equipment to do this costs a great deal of cash, and only works with an Apple Mac! Or you could use *Vido* or *V-Lab* and a second Amiga.

You can buy a colour printer for less than £200, and it doesn't take a lot of colour to brighten up a page – a headline here, a screen shot there, but it would cost much more to photocopy it.

Anyway, we all wish you the best of luck with your future efforts.

D-PAINT DOESN'T PRINT



My problem sounds like a simple one but, nevertheless, it's causing a lot of headaches. I have an A600HD, on which I am running *Deluxe Paint III* and a Star 24-200 colour printer.

Before printing a D-Paint image I change the background colour to white with the hope that the background will remain blank on the printed version. As I press the right mouse button to get to the menu for printing, the background colour changes to tan, and that's the colour it prints.

What's puzzling is that it occasionally seems to work okay, i.e. the background colour stays white and prints white.

I've spent hours trying to find out how it happens, and trying to duplicate the effect but to no avail. I hope that you can save an old man's sanity by solving this problem. If not, could you please tell me how to contact the people from *D-Paint*?
Leo W. Carney, Banbury, Oxon

I have to start by saying that I'm extremely sceptical that the printing problems you're experiencing are caused in the way that you describe. Let me explain why.

In 32 colour screen mode, the Amiga only has a single set of 32 colours with which to display all screen images, including menus. When you are using *D-Paint*, the colours of the paint tools, etc. change as you alter the colours in your palette. Sometimes, it's even possible to choose colours which make it impossible to see the paint tools at all. Now this can be bad enough, but obviously it would be ridiculous if, due to palette changes you've made, you couldn't see the menus to save or print your pictures. For this reason, when you press the right mouse button to select the menu, *D-Paint* temporarily resets certain colours in the palette to its own defaults, which allows you to read the menus clearly.

In 32 colour mode, the colours of the palette are arranged in four strips of eight colours. Counting from left to right and top to bottom, colours 1, 2, 3, 4, 31 and 32 are all reset. However, it is colour two which turns tan (and seems to control the backgrounds in your case). Although the screen colours have changed, *D-Paint* still 'remembers' what colour these registers should really be, and this is proven by the fact that when you release the right mouse button, the screen reverts to its previous colours, as specified by you.

If this is what happens, then it would seem to me that your copy of *D-Paint* is not at fault, and it's the way that you are using the program that is the problem (unless your printer is selectively colour blind!).

Nevertheless, a temporary solution to your problem is never to fill your backgrounds using colour 2.

I would suggest that the more likely cause of your trouble is the fact that you are actually filling the screen with a colour which may appear to be white, but which is actually a very pale shade of yellow. As the printer amplifies the intensity of pale colours when printed, this may be the only time that you become aware of the problem.

Before printing, make sure that the cursor is on the main screen then press P to call up the palette requester. Now click on colour 2 and look at the RGB sliders. All three of them should be set to 15 (as high as they will go). If they're not, move them there then click OK and go and print as normal. Hopefully this will solve your problem, but if it doesn't you can contact Electronic Arts (*D-Paint's* publisher) on 0753 549442.

CONFUSING TERMS



After reading your December issue, I have a few questions to put to you:

What do the following acronyms stand for: PAL, HAM, HAM-E, NTSC, IFF, ILBM, EHB?

Is it possible to add an accelerator to my A500 so that I can play *Wing Commander*, or is that only viable on an A600?
Pete Jewell, Chelmsford, Essex

PAL stands for Phase Alternation Line system, and it describes the display system used in European television.

HAM stands for Hold and Modify, a special graphics mode on the Amiga whereby the colours of adjacent pixels on the screen are calculated by 'freezing' (holding) two of the three RGB registers of each pixel and modifying the third. This allows you to have 4096 colours on the screen at once, but can lead to colour distortion known as 'fringing'.

HAM-E stands for Hold And Modify-Extended. It was a graphics system developed by Black Belt Systems, who mysteriously stopped selling the boards for no apparent reason. It allowed you to display 256,000 colours from a palette of 16.8 million on the screen at once.

NTSC stands for National Television Standards Committee, but because of its poor quality, it's sometimes jokingly said to stand for Never Twice the Same Colour! It's the television and video standard used in America and some other countries and has less screen lines than the European PAL system.

IFF stands for Interchange File Format and it was a universal file format developed by Electronic Arts in the Amiga's earliest days. By ensuring that files conform to this standard, maximum compatibility can be kept when loading them into software programs other than the ones that they were created on.

ILBM stands for InterLeaved Bit-Map. It's a standard type of IFF screen, such as those created on *D-Paint* or *Photon Paint*.

EHB stands for Extra Half-Brite (*sic.*). Yet

another screen format, this time one that gives you 64 colours by halving the brightness of the colours in the main 32 colour palette. Change a colour in the main palette and its Half Brite 'twin' also changes accordingly.

Incidentally, as from the February issue, we have been including jargon boxes in each technical review. We hope that you find them useful.

There's no way, as yet, to add an accelerator to an A600. Fortunately, there's no problem on your A500 as SSL manufacture an internal card. However, as Wing Commander is slow even on an Amiga with a 68030 accelerator, I would suggest that you seriously reconsider such an expensive purchase if that's the only reason you're buying it.

DISK DUMBO



Please can you tell me why some software (such as *Armourgeddon* from Psygnosis) keeps the disk drive running while you have to change disks? I have always been told to make sure that the disk drive light is OFF before inserting or removing disks!

Also, why is it that certain games, such as *Alien Breed*, will work on my cousin's A500, but not on mine? Is it because he has one of Commodore's ridiculously over-priced A501 RAM expansions? I have 1Mb also.

Jon 'no H' Abbey, Stevenage, Herts

Nope! Don't have the slightest clue why some software makes you change disks with the drive light on, but I can tell you this much: it drives me absolutely bloody crazy! What is the point of Commodore telling people NOT to change disks whilst the light is on, if certain thoughtless software programmers force you to break the rule? Is it any wonder that we're all so confused? I think they should be strung up by their assemblers until they promise not to teach people bad habits. And don't go whining on about copy protection either. I draw the line at copy protection that can potentially damage my drives! Also, what is the point of having two disk drives if the software doesn't use it?

I got so wound up writing this reply that I phoned Psygnosis to have a moan and, to their credit, they apologised for what they conceded was a stupid way of doing things and said that none of their future games would use this type of disk change. They also promised to use two drives if you have them. Hurrah for Psygnosis!

As for *Alien Breed*, it's certainly not because of his A501 expansion. Does he have an A500+ and you don't, or vice versa? Do you have extra drives plugged in? Do you have the same revision of mother board? Are your drive heads dirty? Are they out of alignment (don't know how that could happen, eh?!!).

PROXIMITY PROBLEMS



I have had my Amiga 500 for over a year and have begun adding things to it, such as a printer, external drives, etc. At the moment I have additional electrical equipment, such as an air purifier plugged into other sockets around the room, but as I now need the sockets, I was going to plug it into the same one as my computer. I'm not sure if this would interfere with the computer in any way.

Can you please tell me what non-computer equipment I should not place near my computer?

T. Kent, Crewe, Cheshire

Jolly good question! If, by air purifier, you're referring to an ioniser, then it will actually have positive effects if placed near your computer. A TV or monitor produces charged ions which can dry the air excessively and can lead to headaches and sore eyes. Ionisers can counteract these effects, so go ahead.

As for things that you should not place near your computer, there are two major categories to watch out for. You should not place anything nearby that produces a lot of humidity, such as an humidifier, fridges or a paraffin or gas stove. Obviously, the damp can condense inside the computer and cause damage.

Secondly, you shouldn't have anything too near which generates strong magnetic or electrical fields. Speakers are prime offenders, but amplifiers and 'phones can also cause problems. Magnetic fields can damage TVs and monitors, erase disks and may even affect the way that the computer functions in extreme cases.

It's also worth noting that the computer can interfere with other electrical appliances, particularly radios and televisions. This can manifest itself as excessive channel interference, and it may even prevent you from tuning in at all.

MOODY A1200?



After reading and hearing all the hype about Commodore's new 'Super Amiga' (the A1200), I put my trusty old A500 up for sale and rushed down to Dixons and bought the last A1200 left in the shop. I've since been informed by a friend that my new Amiga is not an official A1200, because Commodore's official launch date is February 1993, and these official machines will feature a 'RISC' chip, which I've been told is not present in my machine. This has made me very disappointed, and leads me to wonder if Commodore are stabbing themselves and their customers in the back like they did with the 500+ and the 600?

I was also disappointed that Commodore left out the DSP chip and the high quality drive. They've missed out on some real opportunities to beat Atari's Falcon hands down on all counts. I have been led to believe that because of the A1200's up-chipability, there may be third party DSP chips coupled with faster CPUs ('030s, '040s and beyond) which can be plugged in via the trap door. I have also heard that third party 1.7Mb drives that are equally at home with standard and high density disks are on their way. Can you answer my queries and put my mind at rest?

Simon Kelly, Liverpool

I don't know what constitutes an 'official' release, but the machine you bought was deliberately released by Commodore and wasn't a 'grey' import, so surely that's as official as it gets?

I suspect that you're worrying about the numerous rumours which are circulating about the future of Commodore's range. I believe there was speculation about the arrival of a RISC-based (Reduced Instruction Set Chip) Amiga, but I don't think you need worry about it in the immediate future. Some people also voiced their opinion that the A1200 and indeed the A4000, were 'stop-gap' machines, released purely to quell people's demands for a new Amiga, and perhaps even to keep Commodore in contention with Atari's Falcon. Whether or not this is true one can only guess, but judging from comments made by Commodore themselves, it certainly sounds as if there will be continued development and enhancements on the new range of Amigas. Whether these enhancements will be added to the A1200 and A4000, or will manifest themselves as entirely new machines (yet again) one can only guess. It's my suspicion that there will be a little bit of both.

As for the lack of a DSP (Digital Sound Processor) chip, this was one of the points that raised the most disappointment amongst software developers, and it looks as though Commodore will be remedying this at some stage in the not too distant future.

The inclusion of a higher specification of processor and internal drive are yet more contentious points, but I feel that the inclusion of these items would have pushed the price beyond the means of the ordinary home-user that Commodore hopes to target. I seriously doubt that any of these upgrades will be available in the form of trap-door expansions, although there's no reason why they should not be available as internal cards, etc.

There are already high density Amiga drives available, and there has been for a couple of years. However, I gather they didn't sell particularly well which may account for the fact that they are not well publicised.

SCREEN FLICKER



I have an A500 Plus with 1.5Mbs of RAM and I currently use it with colour TV. When I initially load games (such as *Jaguar XJ220*), they are fine, but after about 15 minutes the screen begins to flicker, and this becomes increasingly pronounced as time goes by. Would a monitor solve this problem, or is the computer at fault? What can be done?

Graham Shorter, Knaresborough, North Yorks

You didn't say whether or not you were connecting your computer via a SCART lead, or simply plugging into the RF (aerial) output on the TV. If you are using a SCART lead and you're sure that it's plugged in securely at both ends, then there's definitely a problem with your computer.

If you're connecting via a modulator, have you tried watching normal TV for 20 minutes or so just to ensure it's not the tuning or the TV tubes that's at fault? If the effect still persists, then your computer needs repairing. The fact that it occurs when playing *Jaguar XJ220* indicates that the problem is not due to the screen resolution, in other words you're not suffering from standard Interlace flicker.

A monitor will not improve the situation in this case, but if you can afford one, it will greatly enhance your viewing enjoyment. Graphics which were previously muddy and indistinct will become crystal clear. I'm very fond of the Commodore 1084S and I use two of them.

A1200 COMPATIBILITY



I've decided to trade in my trusty A500 for an A1200. Having owned my 500 for some time, I've purchased a considerable amount of hardware. I own a Techno-Plus AmiRAM 100 half meg upgrade, a Power Computing PC880B external drive, a Star LC200 colour printer and an Action Replay Mark II.

Could you possibly tell me if these extras are compatible with the A1200?

Neil Hewitt, Staple Hill, Bristol

Your Action Replay will definitely not work, your RAM almost certainly won't and your drive and printer should be fine.

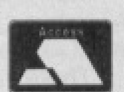
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FRIEND OR FOE?

A sequencer can be your best friend, but it can also be your worst enemy. Tony Horgan wonders whether powerful has to mean complex.



There I was, walking down the street, mentally composing the greatest techno tune in the history of man, when I got the urge to rush home and knock it out for real. With killer beats and basslines flowing into my imagination, I hurried to get back while the music was still going round my head. Half an hour later, once all the relevant leads and little black boxes had been hooked up and plugged in, I found my acid epic had turned into the theme from Emmerdale Farm, which happened to be on the TV at the time.

What did this little episode teach me? To make all my music hardware as accessible as possible at all times (and not to leave my TV on when I go out). The moment was lost forever, but at least it was only the hardware, not the software, that got in the way. Having used *MED* fanatically for the past few years, getting to know most of its little quirks along the way, I can zip around it with ease. For a beginner, however, this can be yet another block on the creative process. As Urban Shakedown's Gavin King commented to me recently, 'You need a programmer's mentality to work it'. It's true. Maybe that's the price you have to pay for power, but I'm not convinced.

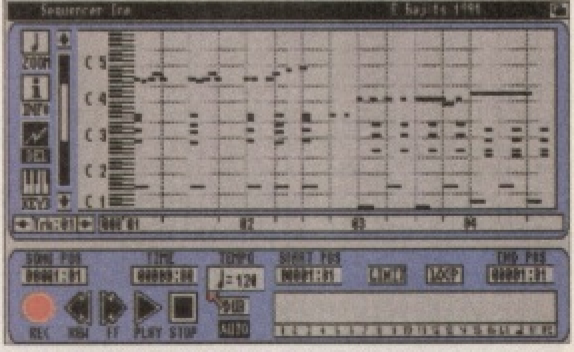
Innovation isn't just about adding more features and speeding things up, it's also about making things easier to use. Computer software and hardware is usually designed by highly intelligent and knowledgeable people, and in the early days, software was written for users of similar intellect. After a while the designers started to realise that although not everyone was a computer genius, they still wanted to use computers – so now we've got computers controlled by menus and icons. It's got a lot better in the last 10 years, but we're still a long way from true user-friendliness.

CREATIVE BLOCKS

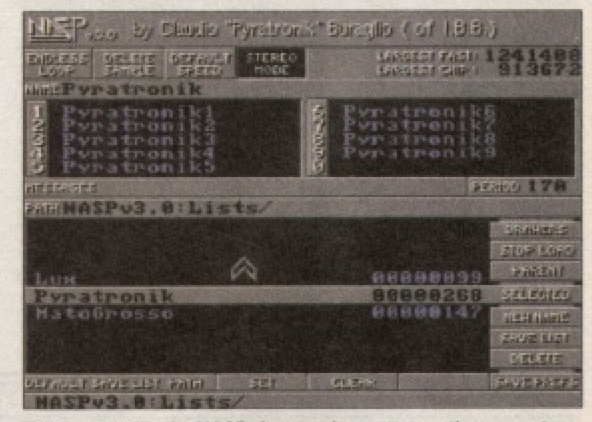
Creative software is one area where user-friendliness is extremely important. Electronic Arts hit on a winning formula years ago with *Deluxe Paint*. Anyone can pick it up and doodle away, testing out all the functions from the icon strip, and experimenting with the menu options. So far, no-one has come close to producing the musical equivalent of *DPaint*. 'What about *Deluxe Music*?' I sense you mumbling to yourself. That was fun for an afternoon, but it was much more of a toy, with nothing like the potential or power of *DPaint*.

What we need is a combination of power and a friendly interface. There have been a few attempts at this, the most recent being *Boom Box* from Dr T's. This is supposed to be 'interactive fun with music'. It turns out to be about as flexible as a steel rod. If you could imagine a version of *MED*, with all the editing features omitted so you could just load and play songs, alter the tempo (which makes all the breaks run out of time), and adjust the volumes of the tracks, you'd have some idea of what's on offer. Okay, it's so easy to use that a monkey could

Boom Box – Dr T's attempt at hassle-free music making. The idea's there, but the execution leaves a lot to be desired.



Sequencer One is one of the many professional sequencers available. They may have more features and fuller MIDI support, but the interfaces on some of the professional sequencers are anything but user-friendly.

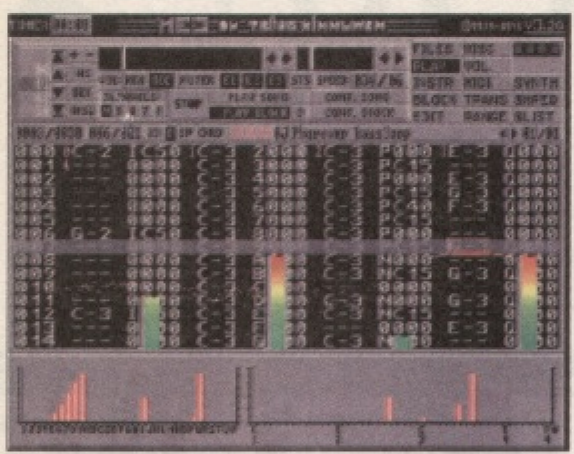


This is more like it: *NASP* aims to give everyone the power to instantly remix their favourite records, and manages to do it with the minimum of fuss.

HOBBITS AND SPACESHIPS

Do the names Fleshbrain and Dr Awesome mean anything to you? They used to be regulars on the demo scene, and supplied reams of sound tracks for the Crusaders crew. Not content with releasing bucket-loads of 4-channel Amiga music, they've now put together their own CD of predominantly instrumental music.

Apart from Tinuviel, which quotes lyrics from JRR Tolkien, the 12 tracks are the kind of things you could expect to hear on the latest bob and vector graphics PD demo – spacey chords, meandering melodies, squelchy basslines and occasional rock drums – only more developed than you'd get from a demo, thanks to the use of professional synths. Order your copy (£12.99 + 75p P+P) from 17 Bit, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorks, WF1 1DH. Tel: 0924 366982.



Ahh, good old MED. Another one that doesn't rate too highly on user-friendliness, but once you've got the hang of it, it's surprisingly powerful.

STOP PRESS... 32 VOICE 16-BIT SOUND BOARD

This time it could really happen! It looks like Blue Ribbon's ONE STOP MUSIC SHOP might be just what Amiga musicians have been waiting for.

It's a Proteus 1 synthesiser, put onto a card for Amiga 1500s and above, with an A1200 version in development. It offers 32 voice 16-bit playback, from 4 Mbs of on-board sample data. You can't use it to sample you're own sounds, but the 210 instruments and drum sounds that come built in are definitely not to be sniffed at. There are 128 preset sounds, covering all your basic bass, piano, string and lead sounds, and as it's a proper synth, you're free to create new sounds yourself.

So far, the trouble with Amiga sound expansions has been a lack of software support. This is where ONE STOP should score highest. Both Bars and Pipes 2.0 and SuperJam 1.1 can sequence it as if it were an external MIDI module. It doubles as a MIDI interface too, so it can easily be linked up to a master keyboard, or any array of MIDI gear you might have in your set-up, including Commodore's own forthcoming 16-bit sound board.

The price is currently set at £449. For further information, contact Hi Q on 081 909 3885, or 081 671 9146.

get the hang of it, but it's completely useless.

Then there's *Superjam* – an admirable attempt to make the musician's life easier. It offers plenty of automatic accompaniment, but when it sounds like a demo tune from a home keyboard, it's never going to sequence that number one hit.

IDIOT-PROOF MUSIC

If you want instant idiot-proof music making, with impressive results, you have to look to the public domain. Claudio Buraglio's *NASP 3.0* (PD Utilities Jan '92) is on the right tracks. You could be completely computer-illiterate, and still manage to pump out some funky tunes within seconds of booting it up. It's free, it's very easy to use, and it's a lot of fun.

This is the sort of thing that gets people into sampling. You don't need to have had piano lessons as a kid to make music, but it often takes something like *NASP* to make people realise it. Sit a complete novice in front of a professional sequencer, and you're liable to put them off computer music-making for life! Even the commercial sequencers that claim to be aimed at beginners, can be very daunting to the newcomer: tracks, channels, voices, patches, and all the rest of the jargon can be pretty off-putting.

SIMPLICITY IS POWER

I remember seeing a program on TV, in which Andy Bell (the singer from Erasure) was using a BBC computer to sequence some synthesizers. It looked so easy. He played a couple of bars of chords, and pressed a button on the computer, which then looped the chord sequence while he played a couple of bars of bassline, followed by a melody and so on. Okay, so he'd probably spent half an hour setting it up before the cameras started rolling, but the way that he built up a whole track in a matter of minutes was brilliant. Why aren't today's sequencers this simple to use?

Have you ever tried to lay down a drum track on a pro sequencer in real time? If your timing is tight, and you use the right type of quantisation, you may get away with it. If not, you'll probably look to the step-time editor. Step editing should be a breeze, as it is with *MED*, but the professional sequencers turn the process into an over-complicated combination of fiddly mouse clicks and MIDI input.

How about including macros for often-used drum patterns? How many times have you patiently laid down the same high hat and bass drum lines, tweaking, copying and pasting for ages, when the computer could do it for you in the blink of an eye?

When it comes to editing your song data, it's the devil's own job to try and work out what's going on. Slow screen-updates present you with a jerking pattern of dots and bars, that's somehow supposed to represent the music you've just recorded. How on earth are we expected to related that mess of morse-code to the sounds coming from the hardware? If you can't decipher it all, editing and correcting it is out of the question.

It's exactly this kind of problem that makes me go back to *MED* time and again – not because *MED's* the most user-friendly program in the world, but simply because I can get around it without any trouble, so ideas can be tried out on the spur of the moment. It's hard enough getting used to any new piece of software, and when the alternatives are as awkward to use as this, people are going to stick with what they know, even if it's technically inferior.

On the MIDI side, although *MED* is technically inferior compared to professional sequencers, as far as I'm concerned it's still more powerful. In theory, it can't do everything a pro sequencer can, but in practice it does just about everything I need it to, and does it a damn sight quicker. In my book that's worth a lot.

Yes, I'm all for innovation. I do want to see sequencers with more available tracks, more precise editing screens and more features all round, but while you're at it, all you developers, why not have a go at making your programs a bit easier to use. Remember, you all might be virtuoso pianists with degrees in atomic science, but we're not!

Bars and Pipes **is one of the most accessible professional sequencer, but could still be easier to get into.**

GAV'S TIP

This month, we've got a bonus tip courtesy of Urban Shakedown's Gavin King (interviewed in Amiga Profiles this very issue!). Gav's tip is... Fool the listener into thinking there's more happening in your tune than there really is. Let's say you've got a bassline, which loops for a while before the kick drum comes in. If you don't have a spare track for the kick, put it over the top of the bassline. This will mean taking out a few notes from the bassline, but the ear is tricked into thinking that the whole of the bassline is still there. If you can hear a gap after the kick, where there should be a bass sound, drop in an extra hit on the bass sample.

TONE'S TIP

Tone's tip for this month is... If your bassline is out of tune, or in the wrong key, it can mess up your whole track. It's a problem that crops up on a lot of demos (the mighty Jesus on Es for one), and even a few commercial record releases. If you're only using a TV or monitor when you're composing, it's easy to let a badly tuned bass sound slip through the net, but when the track's played on a decent system, it'll sound awful. If you're at all unsure, test your basslines by transposing them up an octave. Then you'll definitely be able to hear whether you've got a problem. If so, retune or transpose the bassline until it sounds okay, and then transpose it back down an octave.

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Ricoh, the world's second largest manufacturer of laser printer engines, have used their expertise to produce a 'first' in laser printers for the world market, the LP1200 with FLASH ROM. HP LaserJet III™ compatible, the LP1200 employs industry proven laser technology. Unlike LED printers, which use light emitting diodes, the LP1200's laser light source is able to produce the most accurate and intense printed images. It has a fast efficient processor and engine, together with a straight paper path design which allows printing at a full 6 pages per minute and, it can address a range of print resolutions up to 400 dpi. The 2Mb RAM version can print a full A4 page of graphics at 300 dpi and a full A4 page of text, or A5 page of graphics, using standard resident internal fonts and the alternate controller firmware supplied, at 400 dpi. A free Windows driver supplied enables the 2Mb Ricoh LP1200 to print a typical page of text at 400 dpi from Windows 3.1, using the alternate controller firmware supplied on the Windows Driver Disk and standard internal resident fonts. The 4Mb RAM version has the added advantage of being able to print a full A4 page of graphics at 400 dpi and makes full use of the LP1200's 400 dpi printing capabilities, such as using Microsoft Windows fonts.

Unique additional standard features include FLASH ROM 'future proof' technology and LAYOUT - a powerful document description language. The LP1200's unique internal FLASH ROM, which holds the printer controller firmware, can easily be updated as new developments in technology occur. This protects the investment you make in buying a Ricoh LP1200. Other manufacturers would require you to buy a new printer! Internal FLASH ROM and industry standard FLASH ROM IC cards can also be used to permanently store fonts, macros, graphics and extra emulations. Again, unlike the competition, the LP1200 includes LAYOUT a powerful document description language as standard, which offers unique opportunities to develop custom made printing systems. Forms and document templates can be designed and stored electronically in the LP1200's FLASH ROM, alleviating the need for pre-printed forms!

The LP1200 comes complete with a 100 sheet A4 paper tray and the facility to feed single sheets of paper and card up to 157gsm. An optional extra universal feeder provides the facility to automatically feed up to 150 sheets, from sizes of 98mm x 148mm to 216mm x 356mm in size, at weights of up to 158gsm. It can also feed up to 15 envelopes, overhead transparencies and labels automatically.

PC MAGAZINE UK EDITOR'S CHOICE OCTOBER '92

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Official RRP (excl. VAT)	£945	£1,179	£1,099	£1,099	£1,195
Maximum resolution in dots per inch	300 x 300	300 x 300	300 x 300	300 x 300	400 x 400
Windows 3.1 Driver @ 400 dpi	-	-	-	-	YES
Print Speed	6ppm	4ppm	4ppm	5ppm	6ppm
Straight Paper Path	YES	-	-	-	YES
PCL 5 Printer Command Language	-	YES	YES	-	YES
HP-GL/2 Vector Graphics included	-	YES	YES	YES	YES
Resolution Improvement/Enhancement	YES	YES	YES	YES	YES
Standard RAM	0.5Mb	1Mb	1Mb	1Mb	2Mb
Full A4/300 dpi graphics with standard RAM	-	-	-	-	YES
Warm Up Time	<45 secs	<60 secs	60 secs	33 secs	45 secs
First Page of Text Output	<20 secs	<40 secs	34 secs	20 secs	<15 secs
Document Description Language included	-	-	-	-	YES
Flash ROM	-	-	-	-	YES
Upgradable Firmware	-	-	-	-	YES
IC Card Slot	YES	-	-	YES	YES
Scalable Resident Fonts - in HP LJ III Emulation	-	8	8	0	8
Resident Bit-Mapped Fonts	11	14	14	16	14
AGFA Intellifont Scalable Font Technology	-	YES	-	-	YES
HP LaserJet III Emulation Included	-	YES	YES	-	YES
EPSON FX Emulation Included	YES	-	YES	-	YES
IBM ProPrinter Emulation Included	-	-	YES	-	YES
Standard Tray Capacity	100	70	100	200	100
Protective cover on standard tray	YES	-	YES	YES	YES
Cost per copy**	1.65p	2.00p	1.71p	1.64p	1.65p
Min-Max Paper Weight in gsm	60-157	60-105	60-120	60-131	60-157
Able to print on OHP Film	YES	YES	YES	YES	YES
Able to print on card (157gsm - Manual Feed)	YES	-	-	-	YES
Standby -Noise Level	<40dB	31.7dB	<35dB	38 dB	<38dB
Printing -Noise Level	<50dB	43.3dB	<46dB	50 dB	<48dB

**As quoted by manufacturers - 2/4/92 — All Trademarks are acknowledged

IT'S A WINNER!

Shortly after its launch, the LP1200 had scooped accolades from most of the major press reviewers . . .

"The winner is the Ricoh ... its graphics performance is staggering". Shopper Labs Best Buy — COMPUTER SHOPPER - AUGUST '92

"We liked the Ricoh's speed, extra memory (useful for graphic printing) and full HP LaserJet III emulation with scalable fonts ... running costs, ease of use and documentation are all also good, so this is a well rounded package". PC PLUS VALUE VERDICT ■■■■ — PC PLUS - AUGUST '92

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COMPUTER SHOPPER BEST BUY AUGUST '92

PC MAGAZINE UK EDITOR'S CHOICE OCTOBER '92

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OCTOBER '92

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LAA 5210	Developer/Toner Cartridge	£65.00
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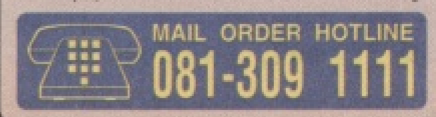
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John Armitage looks at the ways in which your Comms life can not only be made a whole lot easier, it can even become completely automatic!

AUTOMATIC PILOT

BACK TO THE FUTURE

Back in the old days you could consider yourself lucky if your terminal emulator – that's the piece of software which connects your fingers and brain to your modem – had such advanced features as ASCII store and ASCII send.

The sudden availability of affordable modems led to the explosion of privately run BBSs, and suddenly everyone needed brightly coloured, fun-to-use comms software. From the Amiga point of view, the PD and shareware systems have produced many fine programs: Access!, JRComm and NComm to name but three.

These programs all have one thing in common – they are bristling with extra features to make the comms user's life easier. After all, what is the point of having the world's most advanced home computer if the software to use it still looks as though it was written in the 1970s?

TELEPHONE BOOKS

Every comms program will automatically dial a number for you when you select a menu option. Mind you, doing it by hand isn't really much of a chore as you simply need to precede the number with the code ATD or ATDT. The hard bit is remembering the number. The ATDT code is to inform the modem to use tone dialling, so if your local exchange has been updated to digital status then you will be able to make use of tone dialling and the resultant speed increase. ATDT (or ATD for old fashioned pulse dialling) will appear in a set -up menu somewhere in your comms program; in the case of NComm, it's available in the requestor called up by selecting MODEM SETUP.

As in a telephone book, the comms program will also allow a useful name to be assigned to the number. From NComm, after feeding all the information into a miniature database, you can dial your favourite BBS simply by selecting the name from a menu.

Each number can have further information assigned to it. The baudrate used, any special key macros, even your password can be logged alongside it, ready for instant access. This means you won't have to worry about forgetting your password, as it will be stored with your comms software. As a result, the passwords you pick can be more obscure, and more importantly, different for each system.

MACROS

The term 'macro' can have many meanings depending on context, but in this case we'll assume it means assigning a string to a single keypress. For example, if your local BBS requires you to type 'skip to last' to get to the end of the message section, you might find it easier to program one of the function keys with a suitable macro. Once you do, you'll be able to hit F-whatever and save some keyboard wear.

NComm allows each BBS number to have a different set of macro keys, so if you have a good memory you can program your system to navigate right through your BBS with only a few keypresses.

SCRIPTS

Scripts are the height of laziness when it comes to comms, and provide some of the most powerful capabilities. Several comms programs now come with a scripting language – a set of commands which control various aspects of the program.

These scripts can be invoked with a menu option, or sometimes more usefully, started automatically whenever a number is dialled. The script could wait for certain text sent from the host system, and reply as necessary, for example, returning your log-in name and password.

If you think that the concept of such a scripting language sounds slightly familiar, perhaps you're right – especially if you are thinking of ARexx. The interprocess communication language which comes as standard with every new Amiga is itself a scripting language, and provided a program supports it, it can be used for some fairly advanced projects.

NComm comes with a scripting language, but it also has an ARexx port. As you can see from the example ARexx program that follows, logging onto a BBS is really quite simple when you let the computer do it for you.

```
/* ARexx Ncomm logon script */
/* The first line of every ARexx script must be a
comment */
address 'ncomm'
/* Like every ARexx compatible program,
NComm has a port */ /* address. The above line
informs the system to talk to */ /* NComm, and
not to AdPro or Hyperbook or whatever */
NL = '0A'X
/* As a short cut, define NL to be a line feed
(hex 10) */
message NL message 'Now calling CIX...'NL
message NL
/* Display a message on NComm's screen */
wait 'login:'
/* Wait until CIX sends the text 'login:' */
send 'qix\n'
/* Send the string 'qix' to the modem. This is
used by */ /* CIX system to proceed past the
usual log-in screen */
wait 'Nickname? (Enter 'new' for new user)'
/* Wait until asked for the username */
send 'CU_Amiga\n'
/* Reply with the name */
wait 'Password:'
/* Wait until asked for password */
send '\p\n'
/* Send the password. Note that NComm
replaces \p */ /* with the password defined in
the telephone book */
/* end of login script */
```

If you so desire, the script could include instructions to dial the BBS itself. This means your computer could log on to the system, download your mail and upload your messages at 3am while you sleep.

The only problem with such is a system is that nothing every goes entirely to plan. A stray piece of linenoise, a mistyped digit: you might end up telephoning your next door neighbour repeatedly from 3am every night! Always test your scripts thoroughly, and include lots of error checking to take every possible eventuality into account.

COMMON NCOMM AREXX COMMANDS

ASCSEN	Send an ASCII (i.e. text) file to the modem. Example: ASCSEND 'ram:comms.doc'
BEEP	Make a beep noise! Example: BEEP
CAPTURE	Store an ASCII file. Example: CAPTURE 'ram:docfiles'
DIAL	Call a number stored in NComm's telephone book. Example: DIAL 'cix'
HANGUP	Hang up the modem, in other words, disconnect. Example: HANGUP
MESSAGE	Display text on NComm's screen. Example: MESSAGE 'Hello there'
SEND	Send a string to the modem. Example: SEND 'J.Armitage\n'
WAIT	Wait for a specified string from the host system. Example: WAIT 'username:'
QUIT	Exit from NComm Example: QUIT

NEXT MONTH

Are you sure you are getting the most out of your software? Next time John Armitage will be showing you all the tricks and tips to use with NComm.

GLOSSARY

ARexx	The Amiga's standard interprocess communication language.
BBS	Bulletin Board System. Usually run from a back bedroom on a spare line for fun. Most are free to join, and contain a wealth of PD software and messaging facilities.
Modem	The hardware needed to connect a computer to a telephone line.
Script	A program written in a special language to control an application.



Clubs, disk magazines and Public Domain libraries – we've got'em all. Simply consult these pages for the very best in Amiga activities. Your guide to the action is Steve Prizeman.

AMIGA USERS JORDAN

PO Box 2431, Amman, Jordan.

With 107 local members and 37 foreign ones, this Jordanian club helps prove that the Amiga is a hit in the Middle East as well as the rest of the world. Membership of the club has formerly been free of charge, but once publication of its monthly newsletter begins, any time now, an annual fee of $10-$15 will probably be charged to cover the cost of postage.

Amiga Users Jordan (AUJ) has a PD library containing more than 300 disks freely available to all members; a software swap scheme is also run for their benefit. The club's members, all of whom possess Amigas of their own, range from absolute beginners to professional artists who advise fellow members on how to get the best from their machines. The AUJ is also in the fortunate position of having close links with a local Amiga dealer, and hopes to have an A1200 by the time you read this.

With its main goal being to establish links with Amiga fans around the world, the AUJ will be pleased to hear from you, at the above address.

AMIGAMANIA

88 Blackbull Road, Folkestone, Kent CT19 5QX.

With 34 members at present, this Kent-based club is looking to boost its numbers. Amigamania publishes its own bi-monthly magazine, appropriately entitled Amigamaniac, which carries at least one coverdisk every issue, and two on special occasions (such as Christmas and Easter editions). A subscription to the magazine is included in the club's membership fee (£12 per annum), but non-members may purchase individual issues for £1.25 each (including postage and packing).

Amigamaniac contains news about events in the computer world (shows, and exhibitions, for example), reviews of hard and software (both utilities and games), a PD section, and cartoons. The magazine also provides free classified ads, competitions in every issue (a pair of tickets to the 7th International Computer Show was a recent prize), the 'Bargain Basement' section, offering members the opportunity to buy equipment at near cost price, and special offers, such as the chance to save £20 on Microdeal's VideoMaster. The coverdisks feature animations, such as the club's apparent hero, Super Snake ('Everybody loves him'), and even playable demos – *Bill's Tomato Game* was featured recently.

The club has its own PD and Shareware library, with members receiving discounts on the disks they purchase. In fact, if you join Amigamania and order PD simultaneously, a current offer will let you get £10-worth of PD for just a fiver. Central Licenceware is also available, with 24 hour despatch.

A scanning service is available for members at a rate of about £1 per page, and a digitising service (again for members only) is planned, for which a nominal fee will be charged. The club operates a telephone hotline for its members, providing buying advice and technical help.

The Easter animation, possibly another outing for Super Snake, is said to be a blinder, and may appear in both 1Mb and 3Mb versions. With free advice to members, and a free gift to all new recruits, Amigamania has a lot to offer.

NORWICH MASKED HEROES (NMH)

22 Russell Avenue, Spixworth, Norwich, Norfolk NR10 3NY.

Founded and headed by caped crusader 'Zorro', NMH is a small group of Amiga enthusiasts based in – hey, guess what – Norfolk. The first NMH disk magazine appeared recently, and it certainly has a lot in it for both new and experienced computer users. It does, in fact, have an extensive section specifically for beginners, explaining how to take care of disks, what the CLI and hard drives are, and which magazines to buy – modesty does not forbid me from mentioning that CU gets a glowing recommendation!

As well as a couple of tunes, and Amiga news, there are some more esoteric features in the mag, like Zorro's Desert Island (computer) Disks, which range from *DPaint* and *F1 Grand Prix* to *Zool*. For more adventurous Amiga addicts, there is a substantial course on programming in machine code (Assembly).

Although membership has been free so far, in future a fee will be charged to cover the cost of the disk mag and mail shots are now being sent to members. If you want to join the ranks of NMH, send a cheque or postal order for £2.50, made payable to K. Frary, to the above address.

SUPER SNAKE

The scenes seen here are taken from one of Amigamania's recent animation disks – The Quite Good Adventures of Super Snake. The mischievous reptile slithers across a winter wonderland accompanied by oddly Hawaiian music and an impressive quantity of sampled voices with that atmospheric recorded-in-your-bedroom feel to them.



An inoffensive Aled Jones-type boy builds a seasonal snowman – Super Snake is not impressed.



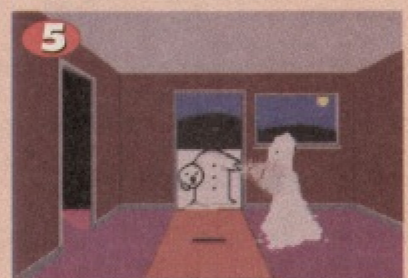
Super Snake tries to build a rival snowman of his own, but flicks a drift towards the unfortunate onlooker.

3

It's snow joke! Heads will roll – just look at the snowman smashed in cold blood.



A frosty look on the snowman's face says it all – revenge is a dish best served cold! Hasta la vista, baby!



Snowed under! The last laugh is on Super Snake as an instant avalanche engulfs him.

GET IN TOUCH

If you want to lead your Amiga-orientated association into the lush hinterland of club country, send its details to: CLUB CALL, CU Amiga, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

Computer groups featured in Club Call receive a free subscription to CU Amiga

If you write to any of the groups featured in Club Call, and require a reply, please help them cut costs by enclosing a stamped self-addressed envelope (or an international reply coupon if contacting overseas clubs).

SHROPSHIRE AMIGA LINK

c/o Nigel Cockayne, 2 Dodmoor Grange, Randlay, Telford, Shropshire TF3 2AW.

This club's membership has grown slowly but surely to approximately 30 Amiga enthusiasts throughout the UK, several having joined following its last mention in Club Call. The interests of the club range from games to Assembly language programming, and word processing to sound sampling. The principle aims and activities of Shropshire Amiga Link (SAL) show the group's commitment to helping its recruits:

- A 24-hour telephone helpline enables puzzled Amiga devotees to seek help with their computing problems whenever they occur.
- A monthly disk magazine, WorkTop, is produced, at the price of £1 each, including postage and packing. The disks include useful info, like Amigados tutorials, graphics, and background music.
- Game cheats and solutions are shared: a huge list of cheats has been compiled in conjunction with the Amiga Witham User Group.

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BACKCHAT

This is the place where spleens are vented and anxieties exorcised as we present another rag-bag collection of readers missives from the bulging CU Amiga mailbag. This month's letters are answered by old big Ed himself, Dan Slingsby.

GAME OVER, MAN

Help. I'm in deep trouble. I borrowed a game, *Formula One Grand Prix*, from my friend and unwittingly wiped over disk two. Do you know if it's possible to buy just one disk instead of the whole game? Please reply as soon as he wants his game back!
N. Barnes, Newcastle

By the time you read this, your ex-mate has probably put you in hospital. If it's any consolation a replacement disk is in the post courtesy of Microprose who have a policy of exchanging corrupted or accidently wiped disks for a small charge. Ring their Technical Department on 0666 504326 for further details.

POINT TO MAKE

Some of the comments made in CU's Points of View about PD were a bit silly. I really can't agree with Mat Broomfield's opinions that PD programs are not of high enough quality to be released commercially. This is rubbish! Just take a look at *NComm2, Text Plus, MED, D-Copy, SID 2*, etc. and then tell me that PD isn't good enough.

Having said that, I do agree that Licenseware is a chance for some people to 'take the money and run', as it were. I also agree that most PD programmers I know can't be bothered releasing their product commercially, and most programs wouldn't survive copyright laws anyway. Just look at *Nib Copy, Free Copy, Maverick* and the numerous graphics and music rippers. Most PD authors just do it to help their fellow Amiga users, e.g. John Veldthuis's *Virus Checker*.
David Wallis, London

It amazes me that some people still ignore public domain utilities. There's a wealth of great software out there for a fraction of the price of their commercial counterparts. I personally use *MED* and *D-Copy* quite extensively and the office just wouldn't function if it wasn't for *SID2*.

OWN GOAL!

In the December issue of CU Amiga you reviewed a game called *Premier Manager* and we at Realms of Fantasy [the development team behind the game] feel that the review did us a great injustice. The reviewer, Steve Prizeman, obviously does not like football management games and therefore will never give any such game a fair review. He makes his feelings clear by the statement, '*Premier Manager* is very well presented and easy to use, although by its nature it's not very exciting'. This clearly suggests that football management games are dull regardless of their quality. We feel that our product would have been given a fairer review from Tony Dillon who reviewed *Championship Manager* by Domark (April '92) and *Graham Taylor's Soccer Challenge* by Krisalis (August '92). From these reviews we know that he appreciates football management games.

Steve Prizeman's review was far from comprehensive. It merely stated some of the features from the game, but neglected many others. We have spent eight months hard work developing what we believe to be the most playable football management game available on the Amiga. We would appreciate it if another reviewer could take a look at this game as we feel a product of this complexity cannot be comprehensively reviewed in a quarter of a page, especially by a reviewer who gives the impression that he does not like football management games.
Alex Kewin, John Atkinson, Cumbria

While I appreciate your comments, I'm sticking by Steve's review. I think his comments were valid ones. He's also played every football management game available, so I think he was more than qualified to review the game in the first place. Sorry you don't agree, but the game wasn't reviewed out of context and was merely judged in comparison to other games of the same genre. Admittedly, a quarter page for a review is no where near adequate enough, but in the run up to Christmas we always try and cram in as many games as possible. If Steve had thought more highly about the game, it would have been given more space. As simple as that, really.

WHICH COMPUTER?

I own an A500 at the moment and am thinking of upgrading my machine. However, I am unsure which computer to go for. I don't want to buy a console, so I see my main choices as being the A1200, the CDTV, and Atari's new Falcon.

The obvious choice is the A1200. It has great graphics, a fast processor, and I can play my existing games on it. However, the A1200 has not got an improved sound chip (surely four channels is a bit dated by today's standards), and with no high density drive there will be a lot of disk changes on practically all games. Although there has been talk of Commodore releasing an extra sound board for the A1200, it is doubtful that many games will use it. Let's face it, everybody's got a memory upgrade for their A500 but there aren't many games that use it!

The CDTV would be a great choice for having no disk changes, but then I wouldn't be getting the extra capabilities of the A1200. In my opinion, the CDTV should have been released as an A1200 with a CD drive – that would solve everyone's problems.

Although the initial software support for the A1200 is very good (enhanced games, etc.) it will not have great games using its full spec until there are more A1200s than A600s, and that will not happen until Commodore stop making the A600. If Commodore want the A600 to seriously compete with the consoles then they need to make it a console so that they can lower the price, and even then the consoles have got better games available anyway. The CDTV could also take sales off the A1200 which means it could be years before we see any decent stuff on the A1200. Commodore have simply got too many computers on sale in the same price range.

And then there's the Falcon. According to your article in December's issue, the Falcon is clearly a better computer than the A1200 but is far too expensive to compete. Personally, I think £500 (that's the price I've been quoted) is not much more expensive than the A1200 considering its extra capabilities, although I have to admit I have not seen its full spec.

I have written to your magazine because I feel that it is the best around for the Amiga at the moment. I'm sure that there are many people in the same position as myself, so by helping me I hope you'll be helping others make their decision on which machine to buy.
Ian Clements, Birmingham

You don't really expect me to have an unbiased opinion, do you? I literally live and breath the Amiga day in, day out (when I'm being paid for it, that is!). In fact, I've just forked out for an A1200 myself, and very pleased with it I am, too. The CDTV has singularly failed to impress me, mainly because most of the software released for it so far is either Amiga-ports or just plain garbage. Things might change when some of the more interesting products come along, but I think it was poor marketing on Commodore's part to release a machine without the quality software support that such an excellent bit of kit as the CDTV deserved. As for the Atari Falcon, I really doubt if the machine will be a success and attract the kind of software support that it'll need to survive. It's still a very good machine, but that doesn't necessarily mean it's going to be a success. For an unbiased opinion on the Falcon, see this month's Points of View.

FIGHTING TALK 1

I'm sorry to have to say this but you were wrong! Or at least US Gold made a bit of a cock up. *Street Fighter 2* does not work on the A1200 – boot it up and it crashes!

Strangely enough, I was returning my copy in a Virgin's gamestore when I spied your magazine with the review in it and its SHAMELESS, BLATENT and ABHORENT mistake!!! Forgive me for mouthing off, but I was really looking forward to playing it and that bit seemed to rub it in.
John Cleur, Ilford

I really cannot apologise enough over this mistake. We had to go up to US Gold's offices to review *Street Fighter 2* and played it on a bog-standard A600. When we asked if the game would be com-

patible with the new A1200 we were told it would be. You just can't believe anyone these days, can you?! We've sent those readers who've already written in about this boob a consolation budget game, but we've now exhausted our back catalogue of games so we can only offer our most humble apologies to any other readers similarly affected.

KEYPAD COCK-UP

When purchasing an Amiga 600 (or 600HD) it should be made clear that *Deluxe Paint III* will not work completely because of the lack of a keypad and that you will have to purchase the upgrade to produce the effects required, which we understand is another £45.

We have just purchased our A600HD with the Epic Pack including *Deluxe Paint III* which had been recommended to us by a friend who has had an A500 for over four years. He thinks *DPaint* is the best art package he's ever used. You can imagine how let down we felt to discover we would have to fork out more money.

We hope you can get Electronic Arts or Commodore to make potential customers aware of this fact and perhaps offer the upgrade for Amiga 600/600HD customers free of charge.

Mr and Mrs Shaw, Clifton, Beds

Electronic Arts have a special fix disk which gets around the lack of a keypad and lets you unleash the full power of *DPaint III* on the A600. To get your free copy telephone their Customer Services Department on 0753 546465.

MAC RIGHT

In response to J. Cartwright and I. Borems letters (Backchat, December 92), I'd just like to say that the Macintosh is better than both the PC and Amiga any day, and anyone who disagrees is a complete potatohead.

Svein Erik Lien, Norway

Mr Potato Head replies: We use Macs to help design and proof CU Amiga's pages. Believe me, I'd take the multi-tasking Amiga anyday.

AHOY ONCE MORE

With regard to the great piracy debate that seems to run intermittently in your magazine, I'd like to offer my own personal experience on this matter.

I own an expanded A500 together with over 50 original games, complete with instructions and colourful boxes. Very recently I was offered a pirate copy of *Kick Off 2* to compare with my copy of *Sensible Soccer*. Having played the game I found I actually liked it a lot.

I have therefore purchased an original copy of *Kick Off 2* as well as copies of *Final Whistle, Winning Tactics, Return to Europe, Giants of Europe* and *Player Manager* (which I find more taxing than *Graham Taylor*) and the pirate copy has now become a back-up disk.

Therefore, a pirate copy has led to the purchase of six legitimate titles. In this particular instance a pirate copy actually made money for a publisher!

You may counter this by saying that various demo disks are available to sample wares but I invariably find that demos only offer what the publishers want you to see – when you go out and pay £25 for the full item the rest of the game is pathetic.

I do sympathise with the publishers and understand what commercial pirating could do to the computer industry, but the publishers must understand that we the games playing public will only fork out our hard earned money for games which represent value for money and not a heap of rubbish. They must therefore accept a lot of the blame for the problems that they are crying foul about. It is also the responsibility of reviewers such as yourselves to offer honest and unbiased reviews on new material.

I hope you'll agree with some of the points I've raised and let your readers have the right to reply.

S C Yates, Mansfield

My own personal views on piracy are this: I don't support it but I'm very much aware just how extensive it is. I'm also aware that it's one of the main reasons why the Amiga is so popular. After all, it's a hell of a lot more difficult to pirate cartridge software than it is their floppy-based counterparts. Unfortunately, the problem of software piracy has already forced a number of companies to stop supporting the Amiga and switch to console development. That's a shame, as it's depriving Amiga users of some quality software. The piracy debate is all a bit academic though, as in a couple of years time we'll all be using optical discs instead which will prove much more of a challenge to playground pirates.

VIDEO VOTE

In your August '92 issue, there was a section about videos, concerning computer graphics and animation. Amongst the recommended videos was The Mind's Eye – a computer animation odyssey. I read your review and I instantly wanted the video. BUT! It was only available on order from America. You explained that it would probably appear in the shops, as soon as distribution deals were finalised with the UK.

As I wanted a copy of the video, but was unsure of ordering from America, I decided to wait a while and see if the video popped up in any of my local video stores. It never did.

Then, out of the blue, Mathew Jones wrote into your magazine asking how to get hold of a copy and if they did a PAL version. You replied that his best bet was to write to Mirimar Studios himself.

I took your advice and wrote to them myself. A few weeks later they replied with the necessary ordering details as well as information on a sequel, Beyond Mind's Eye. Any one of their videos costs $19.95 plus $3 for postage and packing. A total cost of $22.95 (am I a natural mathematician or what?) which translates into £12.51(which is cheaper than the average price of a new video. I now own both videos, Beyond The Mind's Eye being the better of the two by far as it also includes the computer animation from The Lawnmower Man as an added bonus.

Robin Jones, North Wales

I love a happy ending...

GETTING HIP

In order to celebrate and promote the introduction of the AGA chipset, Hip Computing is looking for demos to distribute to Amiga dealers across North America.

We are seeking any kind of visual demo, from a HAM8 slideshow to full-blown animation complete with sound-track.

Requirements:
- must run on a standard A1200 with a 40Mb hard drive
- must mention the Amiga in some way
- should be hard drive installable
- must loop or run continuously
- should be 'family viewable'
- should mention the software used
- must be in the public domain.

If you want your demos seen by people across the US and Canada, please send them with your name and address to;

An Amiga In Every Home
c/o Zoltan Hunt,
R. R. #2 Beeton,
Ontario,
Canada
LOG 1A0

Zoltan Hunt, Ontario

DISK DRIVES

I wish you would state in your reviews whether a multi-disk game supports extra disk drives. It's rather upsetting forking out around £50 on an extra disk drive to find that a number of games don't support external drives. Gremlin are one of the worst for this – both *Zool* and *Lotus 3* have no support. Come on you software houses, get your act together.

S.R. Cheatley, Blackpool

Would you believe it?! We're adding disk drive information to our new look score boxes from the April issue. You psychic or what?!

DEMO DUD

Having witnessed a crowd of youngsters congregating around a Dixon's store with a TV running a Street Fighter II demo on a Super NES, I wondered what influence this has on the buying public. I have a friend who works in the store and he informed me that the SNES sold over 35 units that day compared to just one Amiga. It seems to me that it was the software that was selling the machine and not the actual hardware. I went to see what the Amiga was demoing and it was busy showing the Workbench prompt. Exciting stuff, eh?! Surely it would be better for Commodore to endorse some spectacular demo from the PD scene which shows off the ability of the machine? It is up to Commodore to promote their products so why don't they try to do it effectively?

Stuart Price, Fife

Commodore do supply demo disks with A600 models. If a shop chooses not to use them, it's their loss. Using some of the best PD demos, though, is a smashing idea and I know of several independent retailers who use them to flog their machines.

GOING FOR A SONG

I noticed in January's CU Amiga you've been sent 950 readers' tunes composed on *MED*. How would you like them taken off your hands?

As both a fan of *MED* and your magazine, I would like the opportunity to set up a 'CU Amiga MED Users Club' where people could send their tunes and queries about *MED* and generally get in touch with other music programmers. I started using *MED* in December 1990 with version 2.13 and I am currently using the version given away on Coverdisk 38, although I am upgrading to 4.03 within the next month. Perhaps after I have listened to all 950 (and the new ones which will hopefully be sent to me) I could submit a couple for possible inclusion on a coverdisk. I would try and answer any queries which included an SAE as not only have I more than two years experience with *MED* itself, but I've also passed a few music exams in my time.

So, let me know what you think, and hopefully I'll be able to get the club up and running in no time.

Richard Bannister, 6 Glevum Road, Stratton St. Margaret, Swindon, Wiltshire, SN3 4AF

I'd rather you called the club something different as I really don't want CU's name being used in conjunction with something we have no control over. Other than that, I think you've got a marvellous idea, so we've included your address and hope you'll get a big response. I've not forwarded our collection of disks as the copyright remains with the original

author and it wouldn't be fair to send you their compositions without their knowledge or agreement.

WISH LIST

I liked the 1993 predictions you published in your January issue. I hope a lot of them come to fruition as this could be the best year yet for the Amiga. All this crystal ball gazing has led me to construct my own wish list for the year.

Ideally, Commodore should bundle its higher end machines, such as the A3000 and 4000 with a decent multisync monitor for around the same price (if possible). I mean, does anybody actually use a 4000 or 3000 with a TV or £200 RGB monitor? I don't think so. People expect PCs to come with monitors and I think the same should be true of the high end Amigas.

The A4000 should also come with a SCSI hard drive instead of IDE and should have a DSP chip and a CD-ROM with the MPEG chipset. The A3000 should be upgraded to the AGA chipset and come with a DSP and a CD ROM with the MPEG chipset.

Finally, Commodore should produce a 1200 in a 200 style case with a 60Mb IDE hard drive, CD-ROM, one disk drive and a 14" RGB monitor and sell it for around £699. This set up would be very good for games and multimédia applications and would do well against the cheaper PCs.

David Dyball, Exmouth

A lot of the things on your wish list stand a good chance of becoming reality this year. As for Commodore bundling their high-end machines with a decent multisync monitor, haven't you tried one of the big mail-order companies? Many already bundle the A3000/A4000 with just such a monitor, and at a very competitive price.

SLOW DOWN 1

I've had an A500 for almost four years and have been very happy with it. But now I crave a little more power and the new A1200 looks like it could be the machine I need. the thing is, I'm totally confused by Commodore's marketing policy. It seems as if a month doesn't go by without some kind of announcement of a new machine appearing. In the last year alone we've had the A600, the A570, the A4000 and the A1200. And now we're hearing rumours about an Amiga CD console, the A8000 and a successor to the A1500/2000. Things seem to be changing so fast that I'm worried about keeping up with it all and buying a machine that will be redundant within five months to a year. Any advice?

Paul Eddiel, Ascot.

If you think you're confused, what about us? We're constantly hearing rumours about new machines with new specs. Sometimes it's difficult to keep up with it all. I do think Commodore must tread carefully, though, or else they could be in danger of introducing too many models too quickly and alienating a lot of users.

They seem to have introduced a rolling development policy whereby as soon as new technology is cheap enough, they'll bolt it onto a new Amiga and wheel it out into the shops. The succes of the A500 was built on a first rate machine which changed little over five years. People knew what they were getting and its popularity spread. However, the short lifespan of the A500+ and the virtual replacement of the A600 by the A1200 has confused a lot of prospective new users as well as annoying those people who invested in the new Amigas only to see them discontinued after a few months.

I'm all for change, but continually updating models is a recipe for disaster. Especially when this happens only a few months after a machine has gone on sale. There's a rumour that the A1200 will gain an '030 processor before long, but this will only serve to alienate those of you who went out and bought the machine as soon as it was released and who will be stuck with the slower '020 processor. Eventually, people will get weary about committing their cash to a new machine and just sit back and watch developments. They might even switch to a rival computer out of sheer frustration.

For the record, the A8000 should be with us shortly. Test models are already with a number of developers, as are prototype versions of the Amiga CD console. As always we'll endeavour to bring you the latest news as and when we receive it.

SLOW DOWN 2

CU Amiga has certainly gone through some dramatic changes recently. I remember when you were just a games mag. Now you've got something for everyone, although I'd like to see a bit more space given to hardware reviews of new machines and add-ons. The 'Need for Speed' feature was exactly what I was after, so let's have more like this please.

As for your comments about Steve Prizeman's hair-do, I must concure that his is a poorly kept barnet. Being a Londoner myself, may I suggest a trip to Hair Raising in Wimbledon might be one way out of his problems. They offer a very good service and a dry trim only comes to £4.50. However, looking at his picture, I think he should opt for the more expensive 20 quid restyling.

Dave Yewdall, London.

RUDE DUDE

I was interested to read the letter from Mr Andrews of Manchester in the January issue of CU. He raised some very pertinent points concerning games and scores. I must confess, I play very few games, *China Challenge* and *Cribbage* being the most often used ones, so I can see the points he raises from an objective point of view.

This is hardly your viewpoint. I was appalled by the sheer rudeness of the reply to his polite letter. I have read every copy for nearly the last three years, but if you think that readers with valid ideas about such issues are 'sad' and 'maroons' (didn't you mean moron?) then I for one do not wish to read such offensive, arrogant crap. I really think that you ought to apologise to Mr Andrews for such treatment.

Surely the idea of playing games is to try to better your previous score? If you don't know what that score was, how can you know if you have progressed at all since the last game? If, however, the idea is to complete the game, then it seems only sensible to me to be able to save your position, so that it is possible to restart the game from there if you lose your last life.

Dark Castle, which I haven't played for a long time, and never have completed, allows your position to be saved. It even lets you practice playing a level before doing it for real. Of course, not being a stick-waggler or alien-zapper might have given me an over-simplified view of game-playing and life in general.

Malcolm Rogers, Suffolk

SCORE DRAW

I thought Mr Andrews (CU Amiga, January letters pages) eloquently put forwards a viable complaint and one which has probably crossed many other frustrated game players' minds of late. I was, to say the least, a little 'piqued' that your response displayed the dismissive contempt that he rightly refers to. You appear to deny Mr Andrews his right to criticise, whilst throughout your magazine you exercise this right most proficiently!

I doubt that Mr Andrews is so egocentric as to 'need his name in lights' as you put it. High scores more often than not are just a personal thing and rarely shared with others. (In total contradiction to this, has anyone beaten 12,350 on *Klondike* as scored recently by my newcomer wife?) I do entirely agree with you that a game is played for the challenge. Why then do you object to increasing this challenge by having a personal best to beat?

Finally, can I ask, are you or any of your readers aware of an angling game on the Amiga? My daughter had one on her Spectrum but I can't believe that the market is devoid of one for the Amiga.. If not then surely a software company out there must have pricked their ears up by now!

Great idea about the payrise Dan. Sorry we all ignored you at first (as no doubt did the Publisher!). Trust you will accept no more than the 1½% recommended by the Government to us poor Civil Servants!

Geoff Bradbury, Crewe

We had a lot of letters on this subject (Mr. Andrews' letter, not Dan's pay rise!) and many people criticised us for the way in which we responded to his comments. We really didn't want to cause any offense. Jon (for it was he!) had had a particularly bad day and believed that Mr. Andrews' letter was a little tongue in cheek. Anyway, we've flushed his head down the toilet and he's promised not to do it again. Still, you've got to admit Mr Andrews letter was a bit extreme. I play games because I enjoy them, and I'm not worried if there isn't a high-score to beat. It's discovering something new about a game that keeps me coming back for more. I remember when the first *Space Invader* machines appeared and I just had to better my previous score no matter what (as I'd usually bet my dinner money on the outcome), but today's games offer much more of a challenge and just reaching the next level is usually enough for me. And on anything other than arcade games, scores are a bit redundant anyway. And just to prove that somebody agrees with us, here's a letter in support...

HE CANNOT BE SERIOUS

I cannot believe that Mr Andrews is being sincere. To want to pay £40 for a game such as *Parasol Stars* boggles the mind to begin with, but when he starts on about this conspiracy of the entire software industry one really starts to doubt his sanity. Does he really think that such a small part of a game as the high score table will affect the playability of the game and reduce its lastability? Of course, I forgot us 'hoodwinked punters' obviously don't understand the complex pleasures of a high score table or saveable game.

The point is to complete a game. Surely we've progressed from the bat'n'ball games of yesteryear were the only indication of how one had progressed was the score. Nowadays, with more levels, end-of-level nasties and other such things there is more of an incentive to continue. His point may have been more valid on previous machines – I can remember battling through *Commando* on my BBC only to find it looped but I have never had such an experience on the Amiga. I'm sure people get more pleasure and satisfaction out of beating an end-of-level guardian than they do in racking up the points.

T.J.G. Wigley, Leamington Spa

VIEW FROM OVER THE WALL

What do you get if you cross the marketing expertise of Commodore with the technical expertise of Atari? Vic Lennard doesn't know, but he'd like to find out.

ST USER

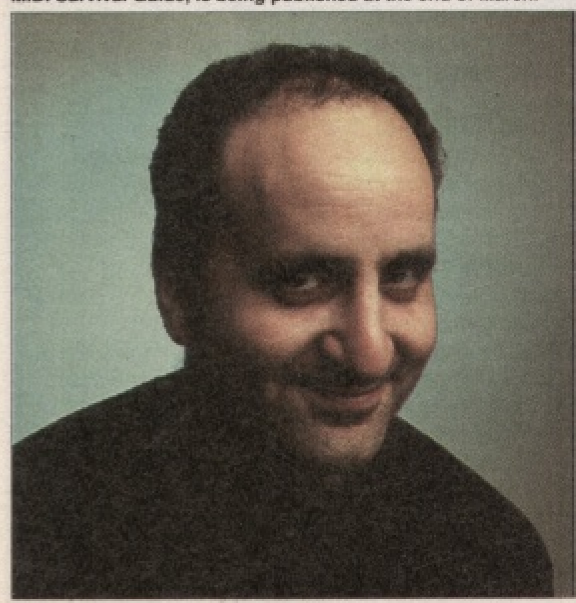
OK, I admit it. I use an Atari ST and have done since 1986. As avid Amiga users, which I assume you must be if you're reading this, you may be wondering why I made that choice and, more to the point, why I'm writing about it in CU Amiga?

My main reason for buying the ST was to run MIDI music software. Back in 1986 there were three or four 'professional' products available for the ST in this area and none at all for the Amiga, a situation which really didn't change for some years, due in no small part to the atrocious nature of the principal music program, *Music-X*. As a professional musician the ST became central to my needs, especially as it had replaced first an Amstrad CPC 6128 and then a Commodore 64. The following couple of years saw me progressing down the path of freelance technical music journalism, using *First Word Plus* on the ST, which has culminated in my current position after some 350 published articles – editor of your sister magazine, Atari ST Review.

The emergence of the ST sent a shiver down the spine of most other computer manufacturers. The battle cry of 'power without the price' rang out from the hills and the ST saw off many competitors, mainly due to the wealth of software support. Perhaps it was intended to be a super games machine, but the plethora of serious programs in the art, desktop publishing and, particularly, the music domain led to a solid body of support for the machine.

There's little doubt that the ST has overstayed its welcome and should have been substantially upgraded some years ago; the STE simply increased the colour palette and added stereo sound. When the specifications for the Falcon were released via Usenet, the US bulletin board, in February 1992 a similar shiver went around the industry. Could any manufacturer really pack such a quantity of impressive hardware into a budget computer?

Vic Lennard is the Editor of Atari ST Review, and Director of the United Kingdom MIDI Association (UKMA). His first book, the MIDI Survival Guide, is being published at the end of March.



BUDGET HARDWARE

Well, yes they can, and the potential of the Falcon is frightening, especially when compared with its obvious competitor, the Amiga 1200 which has, quite honestly, an appalling specification for a computer entering the current market place. What on earth were Commodore thinking of when they decided to use a 68020 micro-processor when the 68030 has become the bare minimum for a computer of any real power, and then run it at a clock speed of just over 14 MHz? Where's the High Density disk drive? Why is the internal RAM limited to a maximum of only 6Mbs? Why have they only used 8-bit digital to audio converters for audio playback and given you only four channels? Where's the SCSI port for fast hard drive data transfer? Why are there no built-in MIDI ports? Most importantly, why didn't Commodore include a Digital Signal Processor (DSP)?

The latter point highlights the most important omission. What's a DSP? A processor which specialises in handling digital signals, be they digitised audio or video. For instance, a computer with a DSP is capable of creating real time audio effects, such as reverb and pitch shifting; it can be used to record digital audio direct to hard disk and can even make such a computer function as a fax/modem without any additional hardware. High-speed 3-D graphics and animations are other possibilities.

POINT FOR POINT

Why have the above features been singled out? Simple, the Falcon has all of them. In fact, the only area in which the Amiga 1200 outscores the Falcon is in its higher resolution display due to the custom graphics chips; some 256,000 colours can be displayed on-screen from a palette of 16.7 million colours. However, changing from one colour to another is slow, which means that the extra resolution and increased number of colours is of limited use. If I were an Amiga owner, I would feel severely cheated that the manufacturer I support has not had the forethought to use the latest technology in the machine I wish to upgrade to. My personal opinion is that Commodore is cashing in on its name and so giving its users a raw deal.

There is little doubt that Apple's policy of removing special discounts to journalists (bloody cheek...) and corporate bodies and passing them onto the general public in the form of price cuts across the board has resulted in a phenomenal boom in Macintosh computer sales. There is also little doubt that the latest version of *Windows* and the low price of 386 and 486-based PCs has caused many people to take that particular path. Can the Amiga 1200 emulate either of these? Possibly, but certainly not as easily as the Falcon with its dedicated internal bus expansion slot, which is designed to accept a different processor.

Where the PC is concerned, the limited multi-tasking capability of *Windows* is possibly preventing some Amiga owners from switching to that platform. The near future will bring *Windows NT* (New Technology), a pre-emptive multi-tasking system which uses the 32-bit capability of 386-based PCs and above. Bearing in mind that no additional hardware will be needed and that the cost of *Windows NT* will be low to encourage users to switch to it, one can only hope that Commodore will be prepared to release a machine with sufficient power at the right price...

THE POINT

Now here's the rub. It's clear that the Falcon is superior to the A1200 in practically every respect and utilises the latest technology in many areas. It was also announced first and many of us believed that it would appear in the marketplace months before the A1200 and so do the latter irreparable damage sales-wise. What happened? Courtesy of Atari Corporation, the Falcon had more false starts than a deaf sprinter, while the A1200 quietly appeared in December of last year and sold some 50,000-odd units in the UK prior to Christmas. Perhaps the meek shall inherit the earth – but only if the marketing departments of the powerful screw up in a big way!

All I can say is that I wish there was a company around with the technical expertise of the Falcon team and the marketing wherewithal of Commodore. Then again, many would argue that this particular hat fits snugly on the head of Apple... [*we'll be continuing the debate on the relevant merits of the A1200 and Atari's Falcon in an upcoming issue – Ed.*]



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